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AIX-LA-CHAPELLE, June 10, 1907.

THE SEVENTY-FOURTH NETHERRHENISH MUSIC FESTIVAL.

FLYING, as I have been doing for the last three weeks, from music festival to music festival, I realize more than ever the correctness of Goethe's paradoxically sounding axiom:

Nichts ist schwerer zu ertragen,
Als eine Reihe von guten Tagen.

And if these good days so brimful of music follow upon each other in such quick succession, and upon a Berlin season that has been surfeited with music of all sort, good, bad and indifferent, it is really only the most exquisite in the way of performance, or something in the shape of a musical novelty, that is capable of eliciting an interest in the party who is thus pursuing and being pursued by music. The exquisite performance was what lent charm to the Bonn chamber music festival and the musical novelties, minus the exquisite performance, I had had at the Mannheim meeting of the Allgemeiner Deutscher Musikverein. It was therefore with little anticipation of musical enjoyment, nay with something akin to distrust, that I approached my native city, in which this year, as is always the case once in three years, the annual Netherrhish Music Festival, the oldest established and most renowned of the German music festivals, took place.

Let me hasten to assure you that my evil forebodings with regard to this affair, partially based upon my experiences here of three years ago, were entirely unjustified, and that from every point of view the seventy-fourth Netherrhish Music Festival proved a very interesting and thoroughly enjoyable, in some respects even a memorable one. Beginning with the most outward, but also the most uncontrollable factor in the success of the festival, the weather, I can only state that it proved nearly perfect. Heaven had an insight and had sent a little rain and some coolness in place of the heat and dust which we had had to endure at Bonn and Mannheim. I can assure you that it is no pleasure to sit cooped up in even so beautiful and acoustically matchless a hall as that of Aix-la-Chapelle for from four to five hours at a stretch, and at Whitsuntide. But, as I said before, we had cooler weather and the half hour intermission, spent in the shady garden of the Kurhaus, adjoining the concert hall, made the lengthy programs bearable. The hall, however, is smaller than either the Cologne Guericke or the new Düsseldorf concert hall, and I learn that before the next festival is to take place here again in three years a new and larger hall will replace the old one, so dear to me from my boyhood days and architecturally as well as acoustically a remarkably fine concert room.

From the weather and the hall I pass over to the program of the three days' festival. In years gone by these meetings, to which musical enthusiasts from all parts of Germany, England, France, Belgium and Holland used to flock, contained mostly, if not exclusively, classical works. Liszt was the first one to introduce into them a more modern flavor, and now, when music festivals are no longer a scarcity, and when every larger and self-respecting town in Germany has its choral society, its more or less complete and trustworthy orchestra, and its regular royal musik-director, all of whom combine in the ambition to perform the standard works of the classics in fairly good style, the range and scheme of the Netherrhish Music Festival programs had to be considerably enlarged. Thus we meet on them tried works of all schools, the modern not excepted, and in this respect, albeit it contained no absolute novelty, this year's program was a particularly well selected one.

The first day, Whitsunday, belonged entirely and exclusively to Beethoven; and though on the whole I am no particular friend of one-man programs, the selections were so happily contrasting ones that one could stand four hours of Beethoven without "that tired feeling" which you would have of four hours of anybody else outside of Wagner and Beethoven. Moreover, Beethoven is and always has been the stock and stand-by of these festivals, and hence it was no more than right that he should have had a day all to himself. The program brought only two works—the Missa Solennis, which Beethoven himself considered his best work, and the Eroica Symphony, for the appearance of which in a musical festival scheme an apology is not needed. It makes me smile to see both works treated in the columns

of the different papers of Aix-la-Chapelle in an analytical, program-book style, just as if they were novelties just performed for the first time. In the United States one would call this style of musical journalism "ancient history making," and no writer of taste would indulge in it for fear that he would slight his readers, who, if they are interested in music at all, may safely be supposed to be posted on the subject of the merits of the Missa Solennis as well as those of the Eroica Symphony.

As for the performance of the former work, it brought to me a perfect revelation in choral singing. I have more than once seized upon the opportunity to comment upon the musical qualities and enthusiasm of the inhabitants of Aix-la-Chapelle and again I can assure you that it is by no means local patriotism that makes me assert that in all Germany there exists no more musical town than my native city. Neither Cologne nor Düsseldorf, the other two cities in which the Netherrhish Music Festivals are alternatively held, can boast of even approximately as good and sonorous a chorus as can Aix-la-Chapelle. There are only about 300 voices in it all told, but they are more than sufficient in number, for they are all tried, good voices and they all sing! The ladies don't stand there merely to show their beautiful new spring clothes; they sing, and such soprano singing, so brilliant and so ringing, as I heard here last Sunday night, I have not heard for many long years. Even the fifty tenors, though as usual they are in the numerically overwhelming minority, could not be beat by the tenors of any other choral organization I ever heard. Ochs' Berlin Philharmonic Chorus could vie with them; it is the only chorus that could approach them, but beat them they could not.

Eberhard Schwickerath, the Aix-la-Chapelle musik-director, has always borne an excellent reputation as chorus master, and this time more than ever before he justified this reputation and bore out the high estimate of those friends and admirers of his who hailed him as the coming man, when, fresh from his university studies as a young lawyer, and almost without experience as a conductor, especially as an orchestra conductor, he assumed the function of musik-director in musically so important a city as is Aix-la-Chapelle. Throughout he conducted the Missa Solennis with an elasticity which I had not known him to possess, a freedom and a verve which did wonders for Beethoven's not over churchly, but quite intense, and at moments very dramatic work.

The chorus responded with enthusiasm, and thus a choral and orchestral reproduction of the *chef d'œuvre* was witnessed which I could not designate otherwise than a revelation and in every way indisputably remarkable. If the soloistic efforts had been on the same high plane the performance would have proved an absolutely ideal and a matchless one. But the Lord sees it that the trees don't grow into heaven, as the German proverb has it. Not that these self-same soloists were not good individually; on the contrary, all of them were good, and some I have had occasion to praise frequently in my Berlin *feuilletons*, notably Herr von zur Muehlen, the tenor, and Herr Anton Sistermans, the bass. Frau Gmür-Harloff, from Weimar, has also a good and pleasing soprano voice in the upper register, which is well suited to the almost superhuman demands which Beethoven makes not only upon the choral soprano voices, but also upon the soprano solo singer. But then it is one thing to sing a solo and quite another affair to sing concerted music well. The trouble is that singers will not appreciate the fact that in order to be able to sing a vocal solo quartet perfectly you must practice together as well and as thoroughly as four string quartet performers are bound to do. This, of course, sounds preposterous to them, and hence they will invariably botch such difficult music as the solo quartets in Beethoven's Missa Solennis.

An exception, however, must be noted in favor of the first solo portion of the Benedictus, one of the divinest inspirations of Beethoven, which difficult canonic piece of writing went very well. The principal praise in it, however, is due to Concertmaster Willy Hess, of Cologne (the concertmaster of the festival orchestra), who performed the violin solo part with matchless beauty and purity of tone, and thereby earned a special and deserved compliment on the part of the conductor, the chorus, orchestra and the audience.

Hans Richter, of Vienna, was, as he had been twice before, the real festival conductor at Aix-la-Chapelle, and under him the orchestra of 180 performers gave a finely shaded and very enjoyable, but not an overwhelmingly good, performance of the Eroica symphony. This big orchestral body should have produced a good deal more sonority of tone. This is prevented, however, through the longitudinal amphitheatrical grouping of the orchestra, whereby the whole body is flanked by the chorus, the ladies' dresses absorbing a lot of tone volume, and the double basses and tympani are so distant from the conductor that an absolutely flawless rhythmic precision is hard if not absolutely impossible to maintain. Nevertheless, the first and last movements of the symphony were remarkably well performed, and in it Richter's fine musical spirit pervaded the orchestra and prevailed in the reading. The scherzo he took entirely too slowly, and in the funeral march he

seemed a trifle apathetic. He conducted the symphony entirely from memory, disdaining the use of a score which was not even placed upon the conductor's desk.

The second day's program was arranged in juxtaposition to the one of the preceding day. The symphony came first, and, separated from it by a solo number, the choral work followed. It was a lengthy program, which contained only the two names of Johannes Brahms and César Franck, both worthy of a place in the festival scheme.

Brahms, whose recent death is nowhere more sincerely mourned than in Rhineland, where he was first appreciated and a great favorite personally, was represented by his E minor symphony. There are many who consider this, his last and ripest symphony, also his best one. In this respect I have never wavered in my original negative estimate, and even so fine and *durchgestigt* a reproduction as this Hans Richter festival reading could not convince me differently. In inspiration and naturalness the E minor symphony could never compare with the D major one, and in general musical importance not with the first symphony, while of the F major symphony the two middle movements surpass in invention by far those of the fourth symphony. The latter has, it is true, a fine principal theme of the first movement, but otherwise the work is like leather in point of invention, and of the rest only the workmanship in the *raffinart* variations of the finale are imposing in brain manufacture, but not interesting or mellifluous to the ear.

After the symphony Anton Sistermans, the excellent Frankfurt basso, sang the nowadays unavoidable four Ernste Gesänge by Brahms. I heard them last week at Mannheim from Dr. Kraus, the week previous at Bonn, from Carl Mayer, and at least four or five times during the last three months in Berlin. This is *unpoce troppo* of a good thing, and unwillingly I must confess, that, the really beautiful third song excepted, the Ernste Gesänge have now ceased to interest me, even when they are so feelingly delivered and sympathetically sung by the suave Sistermans.

César Franck's Les Béatitudes is unquestionably his best and most important creation. The composer is not, as the introductory remarks in the Aix-la-Chapelle program book have it, a Frenchman, but he was born in Belgium. He lived the greater part of his life, however, in Paris, and thus the error may be excused. You have heard Les Béatitudes in New York several seasons ago, and I remember having read an excellent critical estimate of the work in the columns of THE MUSICAL COURIER. I can therefore content myself by stating that the impression I gained was that Les Béatitudes is the work of a most refined and genial modern musician, but not the product of a genius.

It shows that combination of sacred and sensuous musical expression which can be found only in works of Roman Catholic origin. In this respect Les Béatitudes strongly remind me of Tinel's St. Francis of Assisi, with which modern oratorio it has likewise in common a certain striving after musico-dramatic, almost theatrical effect and almost a very brilliant orchestration. Otherwise, however, I cannot see any resemblances, especially not of a thematic nature, between the two works named, albeit they have been cited side by side by one of the best of German critics. I also fail to see the reason why Franck has been named the Belgian Brahms. Both these composers have an unusual amount of contrapuntal skill, but there the comparison ceases. Franck's striving lies more in the direction of brilliant orchestral colors, while Brahms is austere in this respect, and their very employment of counterpoint arises from a different motive and has a different effect. With Franck it seems only like a means to an end, while in Brahms, as is clearly shown in the above mentioned symphony finale, counterpoint is a self-sufficient element.

The performance of Les Béatitudes under Schwickerath's direction was a very worthy one, the Aix-la-Chapelle chorus again greatly distinguishing itself in the clean and finely nuanced singing of the difficult and lengthy work. The orchestra, too, was satisfactory. On the whole, however, the reproduction was not quite as *schwungvoll*, it did not show as much *élan* and elasticity as did that of the Beethoven Mass. Of the soloists, Mrs. Gmür-Harloff, who had given on the previous day all and perhaps more than she actually possesses, was voice-lame in Les Béatitudes. Carl Perron, who had arrived here too late for sufficient rehearsals, was not quite safe, and as he is never reliable in rhythm, the concerted soli suffered through his lack of sureness. He has also a strong tendency to flatten, which is very disagreeable. Raimund von zur Muehlen is not a very good oratorio singer, his style being too much that of a ladies' tailor instead of a manly, straightforward tenor singer. But Sistermans, who sang the part of *Satan* with characteristic accentuation, and the Düsseldorf contralto, Frau Craemer-Schlegel, who gave the musical utterances of the *Mater Dolorosa* in the last part of the work, were very good.

The third and last day, the so-called artists' day, had a miscellaneous program against which nothing could very well be said, except its extreme length, the concert lasting from 6 to 10:45 p. m. Of orchestral works the evening

brought Bach's D major suite, with the celebrated air, which Richter had selected for conducting. I could find nothing extraordinary in the reproduction, the trumpets being as usual very glaring and not flawless in either intonation or execution, and the string quartet was not remarkable for rhythmic precision. I have heard this same suite far more satisfactorily performed by Theodore Thomas with his regular orchestra in New York many seasons ago, and not at a music festival either. Outside of this suite Richter conducted Schubert's unfinished symphony in a very finished and smooth style, but in an entirely conventional reading. The only thing uncommon, and which was not at all to my liking, was the very slow and strongly contrasting tempo in which he took that heavenly beautiful second theme for the 'celli in the first movement. After the symphony the festival conductor was honored with great applause, a fanfare by the orchestra and three huge laurel wreaths tendered by young ladies from the chorus. The same honors were, however, also bestowed upon the local conductor, Music Director Schwickerath; and if I mistake not he received even one wreath more than Hans Richter did. Schwickerath, about whose choral conducting I spoke in terms of praise heretofore, has also improved as an orchestral conductor. Three years ago he came dangerously near upsetting the orchestra in Richard Strauss' *Tod und Verklärung*. This year he succeeded in conducting the same composer's equally difficult symphonic poem, *Don Juan*, in a style which left no doubt that he has acquired considerable routine in handling an orchestra. It was not a rousing Nikiach reading of Strauss' fresh and spontaneous work, but it was surprisingly good. The beautiful middle section in G major should have been taken somewhat slower than Herr Schwickerath did. He also accompanied Teresa Carreño well with the orchestra in Rubinstein's D minor piano concerto.

Our handsome countrywoman, who has only lately returned from the United States, made a great hit with the concerto, the last movement of which she played with imperious power and dash. She also gave some unaccompanied Chopin numbers, the very difficult but not musically equally valuable *barcarolle* and the big A flat *polonaise*. In the latter she made some innovations by a sudden, strong *ritardando* in the C minor portion, not indicated by the composer, and by the quick tempo in which she took the left-hand octave episode with the great crescendo. Of course this showed remarkable wrist technic, but whether it is correct to do it is a different question. The audience was charmed with Madame Carreño's playing, and asked no questions, but encores. First she responded with Chopin's quaint, short study in F sharp major, and when that was not enough she added the A flat waltz with the double rhythm, which you have all heard from her many a time, many a time.

The other soloists of the evening are not, like Madame Carreño, personally known to you, but you have had them all described by me more than once heretofore. There was first Mlle. Camilla Landi, who sang a Gluck and a Händel aria, the latter with excellent coloratura, rare in an alto or dark mezzo voice. Then she sang that melancholy but very beautiful romance of *Pauline*, from Tchaikowsky's *La Dame Pique*, the same Haydn canzonetta, and the same Chaminade Partout which she sings everywhere. The last named French and Frenchy ditty did not fit very well into the scheme of a music festival program, but of course it caught the public and an encore was inevitable. As usual she gave the *Habanera* from *Carmen*, and as usual she flirted outrageously with someone in the audience. I feel tempted to say more and stronger things on this subject, but then—you must not look a gift horse in the mouth, and the *Habanera* was an encore piece—a gift horse.

The "ladies' tailor," Herr von zur Muehlen, sang French songs by Lullu and an unknown old French composer, as well as a Tosti ballad, which was, if possible, even more out of place than the Chaminade song of Mlle. Landi. Zur Muehlen's tenor voice, never a very voluminous or

sweet one, is now growing dangerously threadbare, and only by the most skillful as well as careful use of his organ is he able to avert an occasional break. His delivery, however, is interesting, and he succeeded in tickling the ears of his listeners. As an encore he sang Schubert's *Wohin*.

A less skillful concert than operatic singer is Herr Carl Perron, of Dresden, who, however, is a very handsome fellow and much beloved by the ladies of the chorus. He sang *Lieder* by Franz and Schumann, of the latter the *Widmung*, so slowly and affectedly that he failed to make a hit with even so grateful a public as that of this festival, which for enthusiasm beat most anything I have seen either in Germany or in the United States.

In the second part of the program Richter conducted Dvorák's strongly colored, brilliantly orchestrated and very gay *Carnival overture* (it sounds more Hungarian than Viennese), and the festival closed with the finale from *Die Meistersinger*, which was a very befitting ending to the program. Zur Muehlen sang the Prize song with better voice than I had dared to hope, and Perron, though he dragged unmercifully, gave *Hans Sachs'* finale oration *pro domo* with intelligence and pathos. The chorus and orchestra under Richter were excellent, and, as "all's well that ends well," the audience left the hall in an enthusiastic and elevated mood in spite of the fact that they had had nearly five hours of music.

The name of Mozart did not appear upon the program, which I believe is the first time for many years, if not the first time in all seventy-four festivals, that such an important omission occurs.

Of musically important personages I met at this festival I may mention Gustav Kogel, the conductor of the Frankfurt Museum concerts; Dr. Franz Wuellner, the conductor of the Cologne Guerzenich concerts; Besckirski, of Moscow; Leopold Auer, of St. Petersburg; Johanna Balz, the German poetess; Max Ibach, of Barmen; Neitzel and Kipper, the Cologne music critics, and Otto Lessmann, editor of the *Allgemeine Musikzeitung*.

Henry Wolfsohn writes to me from London that Anton Seidl will conduct the first Parsifal performance at Bayreuth this summer, which is good news for me, and that he will conduct six further performances later on, which is good news for Americans generally. In London Seidl has so far conducted only *Lohengrin*, which Mr. Wolfsohn reports "had an enormous success." Tristan was to have been given on June 7, but Jean de Reské being on the sick list *Romeo and Juliet* was substituted.

An orchestral suite by E. A. MacDowell (with the following suggestive titles for the four movements: In the Haunted Forest, Summer Idyll, The Shepherdess' Song and Wood Sprites) was last Sunday performed at Sondershausen under Court Conductor Prof. Carl Schroeder's direction, and was received with enthusiasm by a large audience.

A telegram from Brussels informs me that the première of Tinel's sacred opera, *Godoleva*, which I intended attending, has been postponed and may not take place for some time yet.

O. F.

Rittershaus.—The tenor Alfred Rittershaus has made a contract for a tour in South America. The baritone Lassalle will probably join the organization after the end of his engagement in Berlin. The conductor will be Oreste Bimboni.

Sondershausen.—The musical conservatory of Sondershausen was the scene of two concerts on May 26 and 29. At the former among the pupils who appeared were Catharine Colladar, of St. Paul; Julius Sturm, of Cleveland; and at the latter Alfred Spell, of Detroit, and Julius and Louis Sturm.

Music in Florence.

FLORENCE, June 19, 1897.

THE crusade of THE MUSICAL COURIER in favor of our much belittled home talent has awakened much interest even in this far away city, and I may say that the opinion generally expressed by those who have followed the subject is that the efforts of THE COURIER are very meritorious and worthy of complete success.

In a chat I had on this subject with Mme. Helen Hastreiter, who, by the way, is an American, though resident at present in Genoa, she expressed herself as being in favor of the efforts of THE COURIER, and hoped that they would succeed in obtaining for our home artists of worth the opportunity of demonstrating their capacity under the same advantages offered the foreigners. Madame Hastreiter, however, is of the opinion that a great part of the culpability for the existing conditions, particularly in operatic circles, may be traced to the impresari.

Madame Hastreiter is a charming conversationalist, intelligent, well informed and possesses a certain womanly grace as evident in her speech as in her actions. In spite of her many artistic successes she is always the modest, womanly woman. Her success in Florence and Rome, and in fact throughout Italy, was of the most flattering description, and, in Florence particularly, amounted to such a furore that it is still vivid in the recollection of those who heard her.

At present Madame Hastreiter is occupied with her home duties, but it is most probable that her youth and intense artistic tendency will not allow her to remain quiet much longer. Her accomplishments include the gift of imparting her musical knowledge, which will be demonstrated in her only pupil, Mr. John I. Edgar, of New York, who possesses a tenor voice of much rarity, and as he is serious, intelligent and studious under his present instructress will undoubtedly accomplish great things. He has already finished the study of *Il Trovatore*, *Aida* and *Cavalleria Rusticana* and is now occupied with *Carmen*.

Enrico Serbolini, a basso who has sung much in the United States and on the Continent, died here in the hospital Friday, the 3d inst., from the effects of a fever contracted in Rio Janeiro. He visited the United States with Adelina Patti, and is reported to have had much success, especially in *Semiramide*, in which he was particularly famous. He was the pupil of Maestro Vincenzo Vannini, of this city.

Umberto Lambardi, a young disciple of Delle Sedie, of Paris, though having been settled in Florence but little more than a year, has already attained an enviable reputation for the intelligence with which he treats the voice, to the production of which he gives particular attention. Two of his pupils who came from Livorno with him—Signorina Dottorini, a soprano whose voice is potent and of very good quality and used with admirable intelligence, and also Giorgio Fioretti, a basso cantante with a powerful, expressive voice of unusual range. The security in the production of both these voices is evidence of the intelligence of their instructor.

The coming winter Maestro Lambardi tells me that he intends to broaden his plans, so as to include ensemble work by his advanced pupils, which, indeed, he has already begun; also stage practice. At stated intervals pupils' musicals will be given in this way, affording the students the opportunity of habituating themselves to sing before others.

Marcus Boruszak, of Chicago, a young baritone, who has been studying here two years with Maestro Luigi Vannucini, left the city last week for New York, where he intends to try for some concert work during the summer. His voice is exceptionally good, sonorous and musical, of the operatic quality.

The Cherubini Society, under the able directorship of O. de Piccollelli, who, though but a dilettante, has earned many friends for the selection and interpretation of the many works of the classics at its last concert, was assisted by Arrigo Serato, a young violinist of exceptional attainment, but lately returned from an extensive Continental tour.

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Notes from Paris.

JUNE 15, 1897.

AN interesting musical personage in Paris is M. Henri Ravina, spoken of many times recently, the last time in connection with the Georges Hesse concert, where four of the master's compositions were played.

The work done by this musician during his lifetime is phenomenal, all the more so, that it has left him hale, active, enthusiastic, and in point of looks and health the wonder of his family and comrades.

He was born four years after Waterloo, and in the town of Bordeaux, noted for good wines. His mother was a distinguished musician and teacher and the first to notice and direct the gifts of her son. Rode and Zimmerman were among those influential in directing these powers toward the Paris Conservatoire, whence he speedily reaped all the necessary laurels and entered the Alma Mater as professor at the age of seventeen under Cherubini. His remarkable powers of imparting not only the science of music, but much of his own grace and charm to his pupils, brought him in contact with the best Parisian world of that aristocratic day, and probably no professor of music ever enjoyed the position in the best society or was more sought for and petted by it than Ravina.

During one year he had almost 5,000 pupils. His demission from the Conservatoire followed this prosperity, and leisure moments went into writing both music and on musical subjects. His *Etudes de Concert*, dedicated to Zimmerman, were at once adopted by the Conservatoire, and the teacher and player became classed among the first composers. *Etudes Caractéristiques*, *Etudes du Style*, *Etudes Harmonieuses* have with the above become classics in piano literature. Add to this a mass of *Musique d'Ensemble* pieces for four, six and twelve hands; other études to the number of twelve books, duets on all subjects and of all types and volumes of other pieces, and the fertile, creative resource of the musician may be estimated.

So brilliant has been his concert career that one might easily overlook both teacher and writer. His own compositions, interpretations of others, concerts of the most exclusive order and those of the largest charity were sources of ovations, celebrations and decorations of various natures, and a celebrity that nothing but his French love of home and horror of "déplacement" saved from being world renowned. One of his few trips out of his country was a visit to Russia in 1858 to play at court. The unique attentions and glories he received, his brilliant reception, and the tender sympathy shown him by individual members of Russian royalty were the topics of the day in all journals. French music received a strong impulse abroad as the result of this triumphal tournée. Returning to France he was made Chevalier de la Légion d'Honneur and has since been regular member of the Conservatoire juries. Rossini was one of his great admirers and was the first to suggest the cross of honor.

A unique musical work of M. Ravina has been the arrangement for piano of the nine Beethoven symphonies, not an idea of the original orchestral score being lost or changed. M. Ravina lives in a modest, artistic home on the Haussmann quarter. His wife a beautiful and accomplished woman, who died but a few years ago, was a gifted organist, whose talents were cherished and pronounced by Gounod. His daughter is the head of the house of Alphonse Leduc, the famous music publishing house, and of a lovely and interesting home—a woman of beauty, charm, rare intelligence and likewise a talented musician.

A young musician here whose activity, motives and talents deserve more than passing mention is Mr. Henri Falcke, the pianist. M. Falcke has just returned from a tour in a dozen Continental cities, among them Berlin, Dresden, Leipzig, Hamburg, &c., where his reception was most flattering even when playing for the first time. He is continually in requisition in Paris in connection with the

best musical events in the salon and his own concerts and recitals are *recherché* events. His recent recitals in the Salle Erard were widely commented upon.

His Arpeggio Studies have been described here before—a system for training the pupil in all existing forms of arpeggio difficulty as the clue to the greatest piano difficulty. The success of this volume has exceeded all expectations, and it is now adopted by the Paris and Brussels conservatories, and has otherwise proved, in an exceedingly short time, an artistic and financial success. An excellent piano professor, M. Falcke is constantly utilizing his experiences for the guidance of his pupils, and is ever classifying types of obstacle. He believes that by practicing exaggerated difficulty ease becomes inevitable, and he is thus one of the most hopeful teachers in the world.

He has a feeling that up to the borders of genius or the creative departments everything can be taught, and he also believes that by judicious insistence much might be taught which is now neglected on account of the resistance of pupils, particularly of foreign pupils. The study of harmony, for instance, he holds should be part of all musical education, and something which all piano pupils should pursue. The grammar of music, its knowledge aids in sight reading, in correct playing and in intelligent conception of composition; without it pupils are reading a language without knowing the words or their meanings. Without exception foreign pupils restrict this and kindred subjects, *solfège*, &c.

"I can't, I never could, it's no use, I have no time and I only want to play and not to compose" are tiresome reiterations from which all French teachers suffer. Instead of allowing these ideas to dominate, however, Mr. Falcke simplifies the subjects, and administers them almost unconsciously at first, and in no case has ever failed not only to create a taste for these useful studies, but an enthusiasm in prosecuting them. Once their practical application to playing is made evident, the most wayward and ignorant pupil becomes docile and convinced. The misfortune is that there is in the world of students a confirmed prejudice against "harmony" as being the dead language of music, useful only to pedants, and impossible to accomplish. If for no other thing Mr. Falcke is a musical benefactor in this one point of foreign reformation.

Among his successful pupils are many Americans, the Misses Harrison, Robertson, Paul, Ayer, Allen, Abbot, Gotzian, &c., good conscientious students of promise.

Mr. Falcke deplores bitterly the inability to read music among American pupils otherwise equipped. This preparatory work becomes very difficult when united with the regular piano work and hampers it at all points. Americans seem convinced that reading is a matter of some occult and special genius, whereas it is no more nor less than reading of any print when properly pursued. He wishes earnestly that Americans might take hold in this matter and compel all pupils to read at sight. What is done in this matter at the Paris Conservatoire, of which M. Falcke, by the way, is member of the juries and in a position to judge, shows that it is not a question of special predilection, but of common education. *All pupils should read.*

Another difficulty with which he has to contend is the impatience of parents to get their money back! Results are expected at once, and that pupils should go to work and earn after "learning" as in shoemaking or grocer business. Art work is a growth, not a trade, and cannot be forced or hurried.

Mr. Falcke is very earnest in combating injustice done to the Conservatoire workings by people ignorant of its superb tenets and their disinterested fulfillment. His remarks on the subject will be read later.

Meantime he has invented a new pedal method—a something to induce people to lift their feet off the baleful implement once in a while. A more welcome addition to musical progress could not be made. He has also in press a *Marche de Concert*, which promises to be as successful as the rest of his work.

A feature of M. Falcke's popularity in Paris is the ad-

miration felt for him by the Sar Paladin and his circle. The Sar is an ardent musician and apostle convinced of the music of Wagner. A specialty of Mr. Falcke's musical work is the arrangement for piano of certain Wagnerian orchestral effects. His *Parsifal*, *Götterdämmerung* and *Siegfried* are particularly enjoyed. The Sar, as is known, has organized here a sort of Crusade or Holy Grail for the beautiful and artistic under the symbol of the Red Cross. A large and enthusiastic culte, drawn as much by the peculiar erudite and fascinating qualities of the leader as by sympathy for the subject, pass intervals of each month listening to eloquent æsthetic expositions in an art hall near La Madeleine, and music plays an important part in illustration, confirmation and accent of the truths expounded.

At a recent séance *Parsifal* was the subject. By a curious and ingenious musical "coincidence" M. Falcke had arranged the motto of the Red Cross Grail, "Ad Rosamper Crucem ad Crucem per Rosam, in ea in eis gemmatus resurgam," to the music of the *Parsifal* Grail scene, and it was sung by prominent artists to the great interest of an immense company. He is now at work on important works of this nature, of which more later.

The last concert of the Marchesi school for this season took place at the Salle Erard this week. There were twenty numbers on the program and not two voices in the list that were not beyond the ordinary in beauty. Several were exceptional. The American contingent is already well known. Miss Michelson (Francina), who made a success at Monte Carlo this year, sang admirably an air from *Traviata*. Miss Electa Gifford astonished all by an exquisite vocal organ and sweet grace of beauty and person. She has temperament and emotion and showed nice skill in the *Philine* air from *Mignon*. A new member of the school, she had to fight a natural nervousness, but overcame it and won. Miss Gifford will be remembered as the young lady who sang with such success at the Thomas Orchestra concerts in Chicago. Her sister, Miss Grace, made a similar conquest at the Marchesi home concert, given later for the teaching and concert classes. Miss Rose Ettinger had her usual ovations after an air from Lucia with flute accompaniment, and an air from the *Magic Flute*, a triumph repeated a few days later at the Eddy organ concert at the Trocadéro.

A Miss Vehner must be highly commended for the truly musical and imaginative manner of her singing in a superb mezzo. In the *Serse* air, by Händel, and Massenet's *Elégie*, she had one of the most sincere successes of the afternoon. Miss Winnifred Bell, a girl who has made probably the most progress of anybody during her short stay in Paris, never sang so well before. She works well and patiently, has a lovely, warm voice, well worth cultivating, and is extremely pretty.

An air from Donizetti's *Linda* showed off her qualities to good advantage. Miss Florence Brinson, one of the most lovely and lovable girls that ever sang a song, was not as well suited in the *Ophelia* mad scene as in *Faust* fragments, but her voice and qualities are so well under control that she did herself justice and was well applauded. Miss Grace Buck sang for the first time in public in an air from *Samson* and *Dalila* and was much admired, musically and personally. Mme. Serena Swabacher, of Chicago, and Miss Annie Moulton, two tiny fairies, surprised by their sang froid and certainty, the former in the waltz from *Pardon de Plöermel*, the latter in an air from *Noces de Jeannette*.

Miss Blanche Peacock (Mlle. Sylvana) has been often commended for the finish of her diction. She seemed to be the only one of the class who attached any importance to the words of the music. She sang *Priere* by Faure, *La Neige* by Massenet, and *Non Credo* by Widor. The French present were delighted with her diction.

Miss Jenny Taggart, a Scotch girl, in an air from *Acis and Galatée*; Mlle. Consineau, a Canadian, in *Hamlet*; Miss Mary Alcock, Miss John, Mlle. Ilyna, possessor of a superb mezzo grave or contralto; Miss Mary Munchhoff,

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Miss Mary Harrison and Miss Lucy Stephenson were more or less warmly commended and deserved it. Miss Bertha Schlesinger sang in classic style the air d'Herodiade. All the pupils sang without their notes, which cannot be too highly commended, and there was no delay or disorder in the movement of the afternoon.

Two things marred the concert not a little. One, the talking in the hall, which was uncontrolled and rude to the last degree. To right, left, front and rear groups of women, who conversed freely in whisper and aloud, with all necessary gestures, on all they wished to say whenever they wished to say it. The other was the loud playing of the accompanist of the first part of the program, who fairly beat the piano unmercifully and who mounted and fell, fell and mounted with the singers in extensive disproportion. He did not seem to have the faintest idea of the way he made the floor and the nerves of the listeners quiver, or that every bit of wood and iron in the French piano was sent into the voices that struggled against it. By marked contrast was the accompaniment of the second part, when a beautiful musical touch painted in a lovely landscape background which enriched all the vocal work and refreshed and rested the ears of listeners.

If there was one thing that could be named as a general predominating lack in the entire class it was that of *imagination*. All the singing was, as it generally is with students, "an exposition." "Now see me, this is the way I do; I am pupil to So-and-so, and this is the way." All sing from the outside; the nerve of the music never touched. The peculiar beauty of music over all other dead things, the illusion of theme, the stir by continuous chords, the intoxication of rhythm, the loss of self in the sense—no one gets it, and what a pity, what a loss! It is like exhibiting garden tools and never a flower.

It is great pleasure to recall the unqualified success of Mr. Clarence Whitehill, an American, a pupil of Mr. Giraudet, at the Eddy concert. In a sense it was the success of the performance. He was unknown, unexpected, unacquainted, comparatively so, without bolstering of any kind; was heard for the first time and surprised everybody, and nobody more than himself, by a regular and spontaneous ovation and enthusiastic recalls such as few favored professionals receive. How did he do it?

In the first place, in general the basso-choral voice in a concert is the most stupid and tiresome of created things. Stripped of its necessary bridge-making qualities in opera, it has usually nothing to lift it out of its monotonous growl except that "low note" which, once passed, "the worst is over," and we know it must soon stop. Its effect is either spotty or banal, than which nothing is less agreeable. Added to this there is seldom any musicality in the voice, and the possessor is generally absolutely without temperament, like a sleigh without runners or a cart without springs.

Mr. Whitehill's voice is all music, like a warm river running under trees. He did not have a single "low note" for effect. With rare musical instinct for a singer, he fashioned his work as a whole and sang with that very inside imagination suggested above. He sang the music—not Whitehill.

The entire audience stopped talking while he sang (the only time but once on the program). They were surprised, veritably surprised, and the effect of the sincere musicality of the performance grew on them while they applauded, and made the applause worth while. Coming out of the palace a large share of the comment of French and Americans was of "that young man stranger" who sang Beethoven's Penitence and an encore, Dormez, equally effective of its kind.

"Don't bother about my glory; let us drink to Music!" said Saint-Saëns at the Samson and Dalila centenary supper; adding sadly: "Glory can't come without death."

Madame Ferrari, the pianist-composer, gave a brilliant concert at the Salle Erard this week, with the assistance of M. Marsick and other French artists. The Phantaisie-stück of Schumann, a sonata by Franck, three selections for piano by Bach, Schubert and Ferrari, and several songs by the latter were on the program. Madame Ferrari, besides her artistic skill and taste, shows the possession of a remarkable memory by playing everything, even ensemble pieces, without notes. A charming dance of Louis XIV. suggestion, set to music by Madame Ferrari, played by

M. Marsick's violin class from the Conservatoire and danced by light feet from the Opéra, was the finale of the concert, which would have been extremely enjoyable only for the whispering in the hall.

The Eddy concert at the Tercadéro was likewise disturbed by talking. There did not seem to be any refuge in the vast edifice where a couple of groups of women did not rasp the nerves with their sybillant whispers. Old and young, rich and poor, French and Americans, all seemed perfectly free to speak whenever they had anything to say. Comments of all kinds, discussions, stories and arrangements were all made freely, sometimes in loud voice, perfectly regardless of who was playing or singing—except once in a while momentarily, when all were caught by some passing surprise. The "ouvrières" bartering for their sous added to the disaster. Nobody seems to mind this over here, however. If anybody minded it could be most easily stopped by a simple "hush" from an usher. But nobody feels it, so of course nobody minds it, and so it goes on. A hush usher is badly needed, or an imperative command on the program.

M. Lamoureux stopped it effectively at his concerts, because he is an actual musician, and he could not bear it, and would not have it, and so, of course, he did not. M. Colonne was obliged to follow suit in that. At the Conservatoire Orchestra concerts no one but real actual musicians attend, so, of course, there is no whispering. Everywhere else in town it is a regular bedlam, enough to drive anyone wild who cares, and the most hopeless part of it is that nobody notices it. Musicians here sit and listen to compositions past a family of five or six people, all chatting pleasantly, laughing and talking, leaning back and forth, gesticulating, having quite a nice time. And the musician does not seem to notice it at all.

In other respects the concert was an unusually interesting one. The reunion of executants, Mr. Eddy, Mr. Paul Viardot, Mr. Anguez, Miss Ettinger and Mr. Whitehill, was most happy in drawing from large resources of interest to fill the house. The program was varied and not too long, and M. Guilmant lent his always attractive presence by his exquisite Lamentation, played by Mr. Eddy, and by graciously playing an accompaniment. All were recalled with more or less spontaneity, and attention was lively throughout. Mr. Eddy never played better, and he was thoroughly pleased and happy.

Mme. Rosine Laborde gave a very excellent concert of her pupils this week. Madame Laborde, who is teacher of both Calvé and Delna, is one of the best reputed and valued of the purely French school of vocal professors at Paris. Modest and retiring like the rest of her class, she makes no noise, but her quiet, systematic work is most excellent, and her pupils speak for her. Among the best of these are many French and Russians, many of them of great promise vocally and dramatically. Americans do not seem to flock to her school; they are probably afraid of learning French.

Mlle. Théa Dorré, the young American, known to Italy and America, has just been engaged by the Carl Rosa Company for all next year. She will sing at Covent Garden in October and in Manon, Mignon and Navarraise if the last can be translated into English.

Another superb concert by Mlle. Thérèse Duroziez, one of the most brilliant piano pupils of M. Guilmant! The works of Widor figured prominently on the program, and the composer directed the Bach concerto in D minor and his Francesca for piano, flute and hautbois. A vibrant brunette, of strong dramatic instincts, Mlle. Duroziez, has cyclonic qualities as a pianist which make her concerts recherché events. Her work is highly esteemed by the artists and by society.

The tenor, Lloyd d'Aubigne, who has been heard at the Metropolitan, is here to continue vocal studies with Trabado. It was on the advice of Calvé, Eames, &c., that he chose his professor.

Friends of Mrs. Marie Harrison, of Canada, will be pleased to learn of her various successes made here in French salons, singing before exclusively French circles and receiving their enthusiastic approbation.

Besides her Salle Erard concert, Madame Marchesi gave this week an audition of pupils at her home. The program was very interesting and the pupils, though not so advanced as the others, gave evidence of much voice and talent and their wise direction. Among the promising singers were

Miss Grace Gifford, sister of Miss Electa, who sang in a high, clear, lyric soprano Air d'Idomeneo, Mozart, and Pur di Cesti, Lotti. This young lady is preparing herself for concert work and teaching. Mlle. Wilma Mitford-Paoli was heard in Fior che langue, by Rotoli, and a Tosti serenade. She has a sombre mezzo soprano of tearful timbre, sympathetic, with large compass, very strong and dramatic, which Madame characterizes as "une tres belle voix." At present studying for concert, she means to attain opera later on. Being very young there is no hurry. She is a young lady of good head and large heart. She goes to Switzerland in July to rest and visit.

Miss Hélène Koelling sang an air from the Barber of Seville. Her voice is a soprano of large range, having over two octaves, and very effective. Madame Albani is much interested in her, having been a comrade artist with Madame Koelling when the latter, Lamperti, Campanini and Albani were grouped together in concert. She goes with her mother soon to London to meet the singer.

Miss Mamie Pierce, of Pasadena, Cal., was another successful singer at the above audition. This young lady is a musician, playing the piano admirably. A pupil of Madame Rubo in her home, she has been here several months in the Marchesi school, and is extremely pleased and satisfied with her progress. She has a mezzo soprano, with beautiful low notes, and sings coloratura, something unusual for a heavy voice. She goes home in a few weeks for concert and teaching. Passing through London she will study oratorio and English diction there. She is a charming girl of good, bright and winning manners.

Miss Jessie Dibbs, Mmes. Lemeret, Cayla, Levillier and Bidon, were other members of this class. Gounod, Chaminade, Pergolesi, Brahms, Gretry, Bemberg and Tschalkowsky were sung. Calvé has gone to Carlsbad. Madame Svendsen, wife of the Danish composer, is in Paris. Her son is a dentist here. His name is Siegfurd, and Madame Wagner his godmother. Mr. and Mrs. Charles R. Adams, of Boston, are in Paris, the guests of Mrs. O. D. Barrett (Sapho). Mr. and Mrs. Arthur Foote have established themselves at Bas-Meudon, an exquisite Paris suburb, for the summer. Mrs. Alexander S. Capehart, originally of Washington, now living and studying vocal music in Brussels, is in Paris for a short musical visit. Tamagno's triumph was repeated on his return to Paris this week.

Miss Florence Brimmon, the Marchesi pupil spoken of above, has been engaged by Mr. Damrosch for the coming season in America. She is studying her roles in German and French, goes into Germany, to Dresden, perhaps, to become still more proficient in the language, returning to Paris to put the finishing touches on her roles, and leaves for America in October with her mother. Miss Brimmon is a Canadian, and a very lovely blonde, with a voice which many people find very affecting and effective here. It is to be hoped all will find it so in her native country.

A. Durand Fils, Paris.

THE second volume of twenty pieces chosen from among the compositions of the French clavichinists and transcribed for the piano by that past master of both instruments, M. Louis Diemer, is extremely interesting. Dagincourt, Dandrien, Daquin, Lully, are there, the ancient classic beauties, focused for modern pleasure by all that musical science, care and affection could accomplish. The precious marginal notes from the hand of M. Diemer are alone worth the price of the book. Le Moulin à vent, l'Etourdie, Les Tourterelles, from 1733; Les Tourbillons, Le Ramage, l'Hymen, Les Fifres, Le Timpanon, La Gémissante, l'Empressée, La Favorite, La Lyre d'Orphée, Les Tendres Reproches, Le Coquet, from 1864 to 1740; La Ronde Bachique, La Melodieuse, 1694-1772; a Gigue, Air Tendre and Courante, by Lully, are among the attractions of the book. Every pianist should have it. Price only 5 frs. (\$1.)

M. Diemer has already made popular some of these charming gems in his concerts at Paris.

To be found at Durand's, the Americans' headquarters, 4 Place la Madeleine, Paris.

The Fatal Bike.—The young son of Frau Bertha Marx, the pianist who accompanied Sarasate at Berlin and then settled in Paris, was killed by a fall from his bicycle at a deadly curve in Berlin.



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BRITISH OFFICES OF THE MUSICAL COURIER,
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LONDON, W., June 12, 1907.

MR. HEDMONDT opens a season of opera in English at Her Majesty's Theatre on September 4, and pending success will run to the end of October. Then, if arrangements for another theatre can be profitably made, will continue so long as the novelties he has arranged for and others which he has in view will draw the public. He opens with a novelty on the subject of Rip Van Winkle, a romantic theory opera in three acts. The libretto was prepared by William Ackerman, which name is a nom de plume for a well-known London musical man, and the music is written by Franco Leoni.

A point in its favor is the fact that when Signor Ricordi, of Milan, heard the work he immediately secured the publishing right for the whole world and the performing rights for the Continent. Mr. Hedmond has the performing rights for England, the colonies and America.

The second novelty of the season will be the opera, by Guy Eden, and music by Reginald Somerville, on the subject of The Prentice Pillar, and concerns an old-time legend connected with the Roslin Chapel, near Edinburgh. William Morris' picture, entitled The Builder's Daughter, which has attracted a great deal of attention in the Royal Academy this year, also touches the same subject. The music is intensely dramatic. The third novelty accepted is a romantic opera, by G. Lordelli, an English composer despite the Italian name.

Mr. Anton Seidl, whose conducting of the German performances at Covent Garden has won such universal approval, has been specially engaged to conduct six of the performances of Parsifal at Bayreuth. These will include the first, which takes place on July 19, and the last on August 19.

Mr. Henry Wolfsohn, the well-known American manager, has engaged the following artists for next season: Mr. and Mrs. Georg Henschel, Mr. Ffrangcon-Davies, for his third tour; Miss Lillian Blauvelt, Henri Marteau, Julius Klengel, Mme. Bloomfield Zeisler, M. Rosenthal, besides a number of other artists, including Madame Barna and possibly Miss Thudichum.

The following item, from the Sydney Daily Telegraph of April 30, will be of interest to organists: It was decided to engage the city organist, M. Wiegand, for a further period of two years from July 1, at £500 per annum. The returns for the recitals given by the city organist were, it was intimated, of a satisfactory nature. A proposal was mooted by Alderman Henry Chapman to reduce the charges made for admission to the recitals by one-half, but it found no favor in the eyes of the aldermen.

The Kneisel Quartet and Madame Burmeister-Petersen provided a very interesting program for the German Athenaeum last Thursday evening. A large number of members were present, and at the close of the program all joined Mr. Carl Deichmann, the chairman, in giving these distinguished artists an ovation.

Mr. Robert Newman has arranged an orchestral concert for the 19th inst., at which Paderewski, the Polish pianist, will play Chopin's concerto in F minor, No. 2, and scherzo from the D minor concerto of Liszt.

Madame Calvé has arrived from America.

Mr. Ffrangcon-Davies is home again after a very success-

ful American tour, and his book full of engagements for next season.

Mr. H. M. Hirschberg, of New York, recently returned from the Continent, where arrangements were completed for a tour of the United States and Canada, under his direction, of Mme. Marcella Sembrich. She will have her own company of artists and orchestra under the conductorship of Signor Bevnigani, and their season will open at New York on October 26. Mrs. Hirschberg arrived from New York on Saturday, and, after a short tour on the Continent, Mr. and Mrs. Hirschberg return to London for the jubilee. The other artists for Madame Sembrich's tour will be duly announced.

Frau Sofia Sedlmair, has been engaged to sing *Isolde* here this season. This artist comes to us as the acknowledged successor to Frau Klafsky. She has also been engaged for the roles of *Brünnhilde* in both the Walküre and Siegfried, *Elsa*, and possibly *Fidelia* later in the season.

She comes from the Royal Opera at Vienna, where she has sung the leading high dramatic parts for the past year. Previously she was a season at Budapest, and for the preceding four years was the leading singer at Kroll's Opera, Berlin. She has also sung in Leipzig and Breslau.

OPERA AT COVENT GARDEN.

The performances for the past week do not call for extended notice, as they have principally been repeats. The inability of M. Jean de Reszké to appear last week was a source of disappointment. On Friday night *La Traviata* was mounted with a good cast, and the excellent work done by Madame Saville redeemed her shortcomings in the part of *Juliette*. Her acting throughout was commendable, though not as impressive as we have been accustomed to from some well-known exponents of this role. Nevertheless, taken as a whole, her conception and interpretation of the character of *Violetta* was a praiseworthy one. She looked youthful and fascinating, and sang in the earlier scenes with fluency, particularly in the aria *Ah! fors e Lui!* M. Salignac made little of the part of *Alfredo*, and Signor Ancona did the best he could with the part of the elder *Germon*, but the once popular air *Di Provenza* fell flat, though he sang it artistically.

On Saturday night *Tannhäuser* was given in German under the direction of Herr Seidl, with Van Dyk as the hero, and Madame Eames as *Elizabeth*.

The continued illness of M. Jean de Reszké necessitated the replacing of *Romeo* and *Juliette* on Monday night for *Tristan and Isolde*. It gave us an opportunity of seeing Mme. Marie Engle as the heroine, which was certainly a treat to many who had always associated her with the lighter parts. She made an unqualified success as *Juliette*, singing and acting the role with much charm and impressiveness. Her beautiful voice was never heard before to such good advantage, and we trust that the management will give her the prominence in other important parts which she so richly deserves. M. Bonnard, too, was satisfactory as *Romeo*, and the whole performance was a credit to all concerned.

On Tuesday night *Tannhäuser*, in Italian, was given, Signor Mancinelli conducting. Wednesday night *L'Attaque du Moulin* was repeated; Thursday night *Faust*; last night *Carmen*, with Mlle. de Lussan; to-night, the first performance this season with *Die Walküre* in German, and on Monday *Tristan and Isolde*, with M. Jean de Reszké and Frau Sedlmair.

Mr. William Armstrong, music critic of the Chicago Tribune, has come to London for the purpose of giving two or more lectures on the compositions—principally songs—of a group of American writers who have been successful in this sphere of activity on the other side of the Atlantic. The names chosen include those of E. A. MacDowell, Arthur Foote, G. W. Chadwick, Mrs. H. H. A. Beach, and one or two others.

The first lecture takes place at Queen's (small) Hall, under the direction of Mr. N. Vert, on June 18, when Madame Nordica will kindly give the illustrations by singing a selection of the better known songs of the above named composers. Through the courtesy of Sir Alexander Mackenzie, Mr. Armstrong will give a lecture at the Royal Academy of Music on June 30 on the same subject.

He is also negotiating with a view of giving another lecture early in July on the subject of Unpublished Interviews with Great Musicians, a fruitful subject, in-

deed! He has had much experience in this line of work in the United States, and it is to be hoped that the lectures which he is now preparing on the songs of our English composers will meet with a responsive American public on his return.

CONCERTS.

On Wednesday evening the Students' Orchestral Concert of the Guildhall School of Music, took place at the City of London School. Beethoven's Coriolan overture was carefully played by the band, of which a large proportion were young ladies. Attack and tone were good under the able baton of Mr. W. H. Cummings. An interesting feature of the concert was the production of the scene *Daybreak*, a very clever and effectively scored composition by a pupil of the school, Miss Clarisse Mallard. Miss Madeline Payne gave a spirited and artistic interpretation of the piano part of Mendelssohn's concerto in G minor, a masterpiece that ever, on its repetition, unfolds fresh beauties. Miss Madeline Payne is very young, and yet she has won the enviable distinction of obtaining the Erard Centenary Scholarship and Gold Medal. Eri tu (*Ballo in Maschera*) was the selection allotted to Mr. A. Montague Borwell, A. G. S. M., who sang Verdi's melodious aria with feeling, showing himself the possessor of a capable and well cultured voice. The concert which, unlike most of its kind, was not unduly long, terminated with an accurate and tasteful rendering by the orchestra of Haydn's symphony in D (No. 2).

The program of the Brahms' commemoration concert by the pupils of the Royal College of Music consisted entirely of selections from the works of the lately deceased composer, who has undoubtedly powerfully impressed the musical thought of the latter part of the century. The items performed were well selected and included among other things *Tragic Overture* (op. 81), and *Symphony No. 1*, C minor (op. 68). Of the performance of the latter work we must speak in terms of high praise. The college band is well balanced as to respective parts, and they exhibit signs of careful and thorough training. The symphony in question, with its two opening movements tinged with that wondrous and mysterious pathos which Brahms knew so well how to depict in sound, and the subsequent movements, which seemed depict the final triumph of truth over error and right over wrong, was sympathetically and enthusiastically rendered by the college orchestra, and on its conclusion was greeted with hearty and prolonged applause. Dr. C. Villiers Stanford may be well pleased on the state of excellence to which he has brought his band of youthful instrumentalists; the very fact that an orchestra of students, most of them doubtless amateurs, could perform Brahms' orchestral music so capably as they did on this occasion speaks for itself.

The Philharmonic concert at Queen's Hall on the 18 brought forward Dr. Hubert Parry's new work, specially written for the society, a work which must be hailed with delight by musicians in general, and particularly by those who are anxious for the advancement of the British school of composition. Essentially English and unmistakably great, the variations on a theme in E minor will rank among the masterpieces in orchestral writing emanating from the British Isles. The theme in itself is extremely beautiful, and the twenty-eight variations are worked out with the richness of color and ingenuity in form only possible from a master of the orchestra. Dr. Parry has struck out in a new line, the variations being arranged in four groups, which, however, are not divided by any pause or break in the music. The first is quiet and melodious, the second more gay and sprightly, the third slow and full of rich effects and the fourth brilliant. It is one of the most original and the most interesting novelty that has been brought forward here for a long time, and is undoubtedly the noblest production of our famous composer. Dr. Parry conducted his own work, and was rewarded by the genuine enthusiasm of the audience. The rest of the concert does not require extended notice, for there is nothing to be said of the *Egmont* overture, or that hopeless old Spohr symphony, *The Power of Sound*, in which the 'cello solo was admirably played by Mr. E. Howell. Señor Sarasate played Mendelssohn's violin concerto, and Madame Sigrd Arnoldson sang brilliantly the valse, *O Légère Hirondelle*, from Gounod's *Mireille*, and a song by Alabiéff. Sir Alexander Mackenzie conducted.

Miss Adela Verne, whose intelligent piano playing has attracted much attention of late, gave an orchestral con-

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cert on Friday night at the Queen's Hall. This clever young pianist chose three concertos, the first of them being Chopin's E minor, op. 11, the solo portion of which received a very sympathetic and highly intelligent interpretation. Much interest was attached to the performance of the concerto in E flat for two pianos and orchestra, by Mozart, which has seldom been played in England. In this work Miss Adela Verne was ably assisted by Miss Mathilde Verne, and both ladies deserve warm commendation for reviving such a good example of the genius of Mozart. The concert also included the first public rendering of the prelude to *One Way of Love*, a one act play written by Miss Lawrence Alma Tadema in 1893, and furnished with incidental music by Mr. Henschel. The prelude possesses much thematic charm, and the development is expressive as well as contrapuntally clever. The voice part was sung by Miss Nona Williams. M. Carl Furstenberg, the possessor of a tenor voice of considerable power, but somewhat nasal quality, gave a dramatic reading of the tenor aria from Weber's *Oberon*, and the program was concluded with M. Saint-Saëns' popular second piano concerto in G minor. Mr. Henschel conducted an efficient orchestra.

The other concerts the past week do not call for special mention here.

F. V. ATWATER.

Leading Pianists in Paris.

M. RUDOLF PANZER.

ONE of the chief values of this conscientious pianist and piano professor in Paris is that he forms a strong link between the German and French schools of piano playing. Formerly principal professor of the Scharwenka Conservatory, he has played in concerts in all the principal Continental cities—Breslau, Vienna, Cologne, Dresden, Leipzig, Berlin, Dantzig, Hamburg, &c. He is, besides, known as a composer of value, his compositions being edited at Leipzig.

Among these are *Pastoral Variationen*, *Intermezzo Tragico*, *Festmarsch*, *Capriccioso Mazurka*, waltzes mazurkas, *Lieder* collections, &c. He has also made a special system for phrasing after Riemann, based on the idea that all music is built on song and that there is a form of declamation in all execution. In his teaching he works to create a sense of style in the pupils, basing it on a knowledge of the inside life of the composer, their various ways of living, loving, thinking, &c., so as to find, for example, the humor in Beethoven and Schumann, the rarity of it in Brahms, the melancholy prevalent with Franck, but the melancholy of a religious martyr, not a mondain sufferer; the wit and brilliance in Chopin, &c.

With that he has invented means for lessening piano study—that is, for lessening the sitting before the piano in mechanical drudgery—a series of piano gymnastics which are extremely valuable. The point of the work is devitalization of the entire body so as to insure flexibility. M. Panzer is besides an excellent conductor.

When not busy giving concerts M. Panzer is in his studio in Paris, where he has a number of interesting pupils; among them Mr. McCall, a young Scotchman; the Misses Elsa and Maria Bell, Miles. Jeanne Desgranges, Maas, Delmont, Fleury and others. At a recent pupils' concert were played Schubert Impromptu in G major, a Chopin ballad, *Faschingschwank*, Schumann; a Chopin nocturne, Beethoven sonata in G major and several Schumann morceaux.

Mr. Panzer gave a charming concert in the Salle Pleyel recently, which was largely attended and much enjoyed. The pianist gave evidence of his various exceptional qualities. The following was the program:

Toccata et Fugue.....	Bach-Tausig
Prélude, Aria et Finale.....	César Franck
Kreisländler.....	Schumann
Sonata Apassionata.....	Beethoven
Capriccio, si mineur, op. 70.....	Brahms
Impromptu No. 3, op. 90.....	Schubert
Mazurka, op. 11.....	R. Panzer
Scène de Danse, op. 97.....	Ph. Scharwenka
Prélude.....	Chopin
Danse Polonaise.....	Xaver Scharwenka
Grande Fantaisie sur Don Juan.....	List

Voice Training

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ARTICLE II.—RESPIRATION. A REPLY TO ARTICLE II. IN THE MUSICAL COURIER, VOL. XXXIV., NO. 11, P. 28, MARCH 17, 1897.

THE chief contentions of Mr. Davenport in the above article may be epitomized as follows: (1) that anatomical and physiological knowledge are "of no value to the student trying to solve the mystery (?) of tone placing;" (2) that the diaphragm is to be unconsciously trained by inspiratory exercises; (3) that "the inspiratory, not the expiratory, is the all important act in the effort to cultivate and strengthen the respiratory apparatus;" (4) that "it is the filling of the lungs with air that raises the chest," and not that the chest is raised (enlarged) by a muscular effort, following which the air flows in, and (5) that the "high and fixed chest" is an unnecessary gymnastic effort. Of these five contentions four are matters of opinion and one of fact, and we shall try and show that in regard to the fact Dr. Curtis is correct, and that in all the four questions of opinion Mr. Davenport is directly at variance with the conclusions of all accepted authorities.

Tone, it will be remembered, has been defined as involving three factors: (1) Pitch or number of vibrations per unit of time (second); (2) amplitude or width of each vibration which determines the strength or loudness, and (3) quality, often called timbre or color.

Broadly speaking, pitch is determined only by the tension of the vocal ligaments, although it may be slightly raised by forcing the breath between the ligaments instead of letting it flow through as in normal tone production. Amplitude is entirely independent of the tension of the vocal ligaments, and is determined wholly by the rate of flow of the air (breath) from the lungs, and finally quality is added to the air wave by bringing into play the resonating cavities of the chest, throat, mouth and head.

Each of the above factors it will be noted is the result of muscular effort, which in the average untrained person is not accomplished at any rate in the fullest and most perfect way. And while we will admit that with an especially skillful teacher and an exceptionally docile pupil, who is willing to follow that teacher's instructions blindly "on faith," some sort of tone production can be learned, we insist that the intelligent pupil will want to know what he is trying to do, and how he is to do it, and that he cannot possibly help making far more rapid progress if he understands the "why" of every step and exercise. Further, surely no one will deny that the exercises for strengthening the various sets of muscles must differ in kind and can be used with safety to the organs only in proportion to their relative strengths as well as to their absolute strengths of such sets of muscles in each individual student.

The student may blindly follow or may mimic a teacher, but to secure maximum progress he must understand every step in both cause and effect to co-operate with him fully, and hence the value or rather the imperative demand for the fullest possible anatomical and physiological knowledge for both master and pupil.

Pitch is governed by the muscles of the larynx; timbre (quality) by those which enable us to bring into action the natural fixed (as to size) resonators of the chest and head, and to change in both size and shape the "variable" resonating cavities of the throat and mouth. This leaves us to deal only with the amplitude of wave vibration which is controlled by the breath, and is the proper subject of the present article.

We will first consider the inflation of the lungs with air, which is accomplished (Dr. Curtis states the fact correctly, for it is not a matter of opinion) as follows: The chest cavity being enlarged by muscular extension of the ribs, diaphragm, &c., the outer air rushes in to fill the lungs. It is an incontrovertible fact that withdrawn from the body after death, the lungs are of the size they are in life, when very nearly all the air is expelled, and that while, if inflated to a larger size, they will collapse to their former size, they cannot be compressed to any appreciable extent. Again in resuscitating a drowned person we proceed by increasing the chest cavity by external muscular action in order to first produce chest enlargement, and consequently inspiration, and then expiration (see any of the standard treatises

on First Aid to the Injured). The proof to the contrary must be presented by anyone who asserts and asks us to believe otherwise, since it is usually held to be a perfectly settled physiological fact.

The chief desideratum in air wave production is evenness, whether its tone be sustained on any pitch at fixed loudness (amplitude) or is being varied in loudness. There must be no abrupt change, no waver even. To drop into the language of science, the rate of change must be constant and not variable.

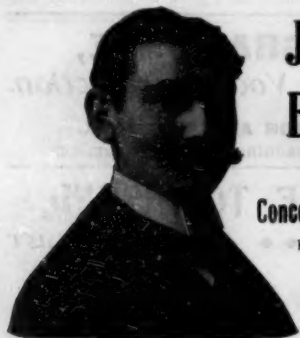
It has been claimed that the inspiratory rather than the expiratory act is the one most important in strengthening the respiratory apparatus. If hygiene, irrespective of singing, were referred to, we might agree to the proposition, but we understand that reference was made to inspiration and expiration as breathing exercise to enable us to produce and control tone, and so we must disagree with it absolutely. To begin with, no tone is or can be produced during inspiration. It always is and cannot normally be made except during expiration. Hence, so far as control is concerned, expiration, not inspiration, is the all important matter to be regulated, and to the uttermost nicety.

Now let us consider this from the muscular standpoint. Aside from singing, we never have to cultivate quickness of breathing. When exercising, it is true, the action of the heart is often—as in running—violently increased, the blood pumped more quickly through the system, and hence the lungs must respond by faster and deeper action in order to keep the blood fully oxygenated. This panting condition is familiar to all, and in athletics we train to control it, to breathe regularly and not spasmodically, even during a period of heart action more energetic than the normal, and it will be noted that the difficulty in so doing is not in the inspiration, which is always comparatively easy, but in the expiration, to prevent the lungs from being totally pumped or emptied with each outgo of breath, and to make this expiration as slowly as possible. The same result is required in training a race horse, and when he can do it he is said to have "bottom" or "staying power." The reason for this is perfectly simple, and is based on the fact that chest enlargement for the purpose of inspiration is muscular extension, while the act of expiration almost entirely represents collapse of muscular exertion; that is, consists in muscular relaxation, or return to a normal condition or position from which there has been a deviation by exerted force. This collapse we all know is naturally sudden; i. e., when left to nature herself it is like the rebound of a stretched spring when loosened.

The act of respiration is quickened whenever the heart action is accelerated, whether through physical exertion or through nervous excitement; and to make or keep it slow and even requires careful muscle training. Hence for tone control, which implies breath control, which means mastery of expiration, we must train all the muscles involved, so that their rebound, collapse or return to position shall be absolutely under the command of our conscious will power. It is true that in the end, after we have been trained, the muscles will respond involuntarily, or, as we say, "we do not have to think about them," or "they act unconsciously"; but we insist that this state can be reached far more quickly if the student is told and hence understands the particular intent of each exercise for muscle building and command.

Now, the muscles which are concerned in expiration are those of the ribs, whereby the chest cavity should be enlarged in diameter (1) laterally from side to side, (2) front to back (sternum to backbone), (3) in height somewhat by the so-called high chest, which, however, must be done without raising the collar bone, and by the diaphragm, whereby the vertical diameter of the chest is chiefly enlarged. So far as tone control is concerned, the rib muscles are of importance, though slight as compared with the diaphragm, because of their relatively much smaller degree of motion. Broadly speaking, the one organ or muscle which governs breath expiration and then by tone is the diaphragm, and hence to strengthen our respiratory apparatus for purposes of tone control we must reduce the diaphragm to absolute obedience and response in expiration rather than in inspiration, as Dr. Curtis' critic maintains.

With regard to "the high fixed chest" Mr. Davenport seems to have misunderstood Dr. Curtis and himself to be rather uncertain in his opinions. He says first "To raise the



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shoulders and hold them in the position thus assumed is to throw the chest structure into an abnormal and forced state of muscular adjustment," and then a little further on he asks, "Why hold the chest up when through a methodical, flexible (?) exercise of the lungs with breath it will remain up without holding, thereby wasting tissue in an unnecessary muscular effort. * * * A high chest and a modified (?) abdomen is the normal condition for correct respiratory effort."

With regard to raising the shoulders, if the gentleman means that his readers should infer that Dr. Curtis advocates any such thing he is in error, for Dr. Curtis writes specifically to the contrary. By fixed high chest Dr. Curtis refers only to the upper chest (p. 64), and by inference he condemns the raising of the shoulders (on p. 55) when he says: "Respiration should be performed naturally, quietly and at regular intervals, care being taken that the collar-bone does not rise to any perceptible extent while the lungs are being inflated." We are hardly prepared to believe that the writer of the article under criticism would resort to the trick so common to unscrupulous political stump speakers of setting up a proposition which his opponent (in this case Dr. Curtis) never made in order to controvert it, so by unwarranted inference lead an unwary audience to suppose he had scored a point. All interested can buy Dr. Curtis' book and read it correctly for themselves.

And yet our friend seems to advocate the fixed high chest when he asserts that it "will remain up by methodical flexible exercise of the lungs;" that the fixed high chest gives increased lung capacity cannot be denied any more than it enables us to greatly increase the effect of the chest as a resonating space to add timbre, especially in the case of the lower notes of the voice; that by proper upbuilding exercises the chest muscles can be strengthened until they will without conscious effort or discomfort hold the upper chest high often for hours at a time, as may be required in grand opera with only short periods of intermission between passages, is not possible of successful denial.

A runner is rather an unfortunate example to have chosen for illustration, because the brute strength of his legs is of far less importance than the development of "bottom," "endurance," or call it what you will, which is simply breath expiration controlled absolutely by the diaphragm until entirely independent of the heart-beat. Much could have been learned on this subject from a man like Dr. Sargent, of Harvard University, or from any of the men coaching our college crews.

Continuing, it is said "neither does a positive and complete employment of the breath need any volition exerted over the action of the muscles of any of the organs engaged in respiratory and sound producing processes." Granted. This is true enough of the trained athlete or singer, but it becomes so in the case of the singer only after years of patient, conscious effort of the closest kind directed to the especial endeavor to gain perfect control. And the lack of it, in our opinion, produces the vast army of incompetents which is to be found in all our large cities.

Again, it is stated that "it is of no consequence to the student whether the abdomen is drawn in and the diaphragm pressed out, * * * If the activity of the lungs is kept constantly and only in mind, then he will acquire the normal action of the whole apparatus." Here apparently through lack of anatomical knowledge the writer quoted has confused the improper drawing in of the pit of the stomach by the wrong contraction of the front edge of the diaphragm (which occurs in the so-called "abdominal type of breathing") and the proper descent of the whole flat surface or "dome" of the diaphragm, which tends to force the stomach slightly out on the line of the navel, while at the same time somewhat drawing it in lower down for a better hold on the breath, as is carefully explained by Dr. Curtis.

The difference in result may be made clear by analogy. Fill a rubber bag with water and let the outlet give a jet of small diameter, and let the bag (water supply representing the breath supply in the lungs) be large enough to maintain the jet for a length of time fairly proportional to that required of the lungs in tone production. Now try to keep the jet even and steady by pressing the back edge of your hand across the bag like the crease in your stomach produced in abdominal (wrong) breathing. The result will be jerky compared to that in which the whole broad, flat

palm of the hand (analogous to the whole flat bottom side of the diaphragm proper, instead of only its edge) is used for the same purpose in correct diaphragmatic breathing. And unless the teacher takes especial pains to explain the difference between these two methods of breathing, and the pupil thoroughly understands the matter, he will almost invariably stumble into the way easiest for the beginner, namely, abdominal breathing, and so fall far short of absolute control of breath properly secured by the diaphragm, besides being liable to strain his vocal ligaments by forced breath pressure, as will appear later.

Mr. Davenport continues: "There is a great difference in the capacity of voices as regards inherent tonal power, and the normal limit in each case must not be exceeded in vocal efforts." This is a vital matter, and one on which we are delighted to congratulate Mr. Davenport in being entirely right, only we are sorry he did not add some words of explanation. Much confusion still exists in the textbooks, and is heard daily in conversation with regard to voices, because of the fact that the technical meaning of the words used in vocal science are not yet fixed among teachers and much less among the public generally.

Thus the power of a voice is used to mean either (1) a tone of given pitch, but of greater amplitude than another of the same pitch without regard to quality, or (2) a tone of both the same pitch and the same amplitude, but properly reinforced (colored) by resonance, or (3) a tone with or without overtones, but properly focussed and reflected from the throat and mouth. These distinctions are vitally important from every standpoint, scientific or otherwise, and that of an intelligent understanding of the subject, and yet they are not authoritatively settled. Greater amplitude, or added resonance or proper reflection may each contribute to make the tone what a non-technical person might call "louder," and yet each of them is produced by entirely different means, of which the greater amplitude of vibration alone means greater expenditure of breath.

And this leads us to the all important subject of forced tones, and here also we welcome the statement "that breath should never be pushed out in an attempt to gain power," and yet the statement is crippled by adding "neither should it be held back as a matter of economy." Yet we find further on "the breath should always flow like a river between its banks. A greater velocity and volume is power; a lesser velocity and volume is modified power." This brings up at once the relation of volume and pressure and velocity (of the issue from the lungs) of breath as related to the air wave, which is produced by the vocal ligaments, and to which, it will be remembered, timbre is to be added before it becomes tone.

The books all tell us that loudness depends on amplitude of vibration, but to anyone who will cite an explanation of how to produce that amplitude we will be greatly obliged. We read in Seiler (Voice in Singing, p. 110) that "too little breath detracts from the strength (amplitude?) but not from the purity (?) of the tone, and that too great pressure disturbs the form (resonance—J. S. B.) of the wave needed for a good tone." This reads all right but just what does it mean? To what does purity refer? If to quality does it mean an air wave devoid of overtones, i. e., unreinforced by resonance, in short "colorless"?

If we take the record of telephonic communication (see a recent number of the Transactions of the American Institute of Electrical Engineers for 1887) we find that when time is measured as length on the record strip the number of points of our serrated sound (tone) wave (see also the monometric flame wave in Tone Placing, p. —) represents pitch, their height above the base line amplitude, while their shape or form, i. e., whether wide or narrow or more or less curved, is entirely controlled by the overtones present produced by resonance. But if overtones are due to resonance, as we learn, for instance, in Seiler, p. 93, how can they be affected by breath? What is the scientific explanation or, if you will, physical theory?

Now as to breath expiration, it is evident that we have to deal with two factors, volume and pressure. Theoretically either of them may be variable and the other constant. Since increase of pressure would change the pitch, which is normally controlled (at least principally) by the tension of the vocal ligaments, we are constrained to hold that breath must be controlled so as to keep the pressure absolutely constant. Hence amplitude must be considered as being governed by the fluctuation of breath volume under con-

stant pressure. If we consider for a moment the variation of breath volume under constant pressure we shall see that two cases are possible, depending on whether one outlet or path of escape is constant or variable in size.

The vocal ligaments, however, form an orifice for the breath of variable size, according to the amplitude of vibration. This easily comprehended fact turned round shows at once that the volume of breath used is a function of the amplitude desired; and hence that with pressure constant a variable volume is secured under constant velocity. In short, as long as the breath is controlled so as to keep the pressure constant velocity is eliminated as a factor, because the aperture is variable instead of constant. The peculiarity of the case, however, from a mechanical standpoint lies in this, that, instead of the opening being enlarged by any set of muscles, as we might change the opening in a sluice-box to increase the outflow, the enlargement of the aperture is apparently produced by the greater outflow itself.

In short, we have not an inflexible opening controlling a variable outflow, but a varied outflow compelling the variability of the opening through which it is escaping. If there is any error in the above we hope it will be corrected.

Our friend from Boston asserts that "a greater velocity of volume and breath is power; a lesser velocity and volume modified power." If the conclusions we have just drawn above are correct, increased volume is not accompanied by increased velocity, because that can happen only with a fluid escaping from a hole of fixed size, which we have seen is not the case with the larynx.

But to return to the "inherent tonal power" of an individual voice and its limitations. With regard to tone, we will omit first the factor timbre produced by the muscular shaping of the mouth and throat, and which is entirely independent muscularly of both pitch and amplitude, because different muscles are used to change the variable resonators from those affecting pitch and amplitude.

If it were not for this reason it would not be as easy to color a tone either high (pitch) or loud (large amplitude) or both simultaneously, as for a tone, both low in pitch and "piano" in intensity. "Inherent tonal power," then, may have reference to either pitch or amplitude. If pitch is referred to the "range" of the voice is meant, and that is determined primarily by the size of the vocal ligaments. Outside of the natural physical limitations it is entirely a matter of muscle building—i. e., strengthening of the vocal ligaments and the muscles which stretch them to stand the greater tension required for the high notes, and yet we shall see that with a proper change from one set of muscles to another, which nature intended, and with the proper training of all these sets of muscles, there need be no straining in producing high notes.

With regard to amplitude we believe that this is a question of breath control, always holding back even rather than a push, and we believe that there is no increased strain on the vocal ligaments in producing a greater amplitude up to the maximum set by nature for any given voice, provided we do as nature intended we should—i. e., unless it be accompanied by increased breath pressure, which we have already shown is wrong. To prevent this is the chief end to be gained in training the diaphragm, whose function it is to deliver to the vocal ligaments breath, either varying in volume or at constant volume of different amounts, but always and invariably at one fixed and constant pressure.

And this brings us at once to the question of "forced tones." Mr. Davenport sounds the keynote to all artistic singing when he says "force has no place whatever in the vocal art," providing he means that we should not allow the pressure to increase with the volume when producing an air wave of greater amplitude.

His statement that the term, forced expiration, "as unwittingly advocated by the doctor, is the cause whereby results follow that bring the victims of the prevailing forms of violence in voice production to his door for medical treatment," seems to be very unjust to Dr. Curtis, and to be based on a hasty and most careless perusal of his book. It is true that on page 82, he tells how "forced expiration is accomplished," but taken in connection with the context the description is so manifestly that of the abdominal type of breathing which Dr. Curtis condemns, that no fair minded reader would "wittingly" accuse him of unwittingly advocating tone forcing, and further, he speaks in detail of

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the control of the expiratory act by the diaphragmatic type of breathing. And further, such an accusation shows that the chief point and importance of Dr. Curtis' volume has been missed, namely, that nine-tenths of the throat troubles are produced by lack of proper breath control, and hence in strained muscles, and that their chief remedy lies not in medical treatment, but in learning and exercising correct breath control. In this lies the whole glory of the book, and the fact is once again heralded by a physician.

Our Boston friend proclaims that "the only way to gain a controlled action of the respiratory apparatus is to specially cultivate the organs of respiration independent of any muscular development in a gymnastic sense." Most true and incontrovertible, for we are not accustomed to use the muscles of the larynx in weight lifting, and hence the weight lifter never indulges in exercises for the increase of their strength and control, neither do we in New York cultivate the biceps in order to sing high C.

Because Dr. Winship was, as our friend asserts, an ignoramus on the subject of voice and lung culture, is no proof that other men in such positions to-day are equally incompetent. On this subject he may advantageously consult *How to Get Strong and How to Stay So*, by William Blake (Harpers, 1870), Chapter xii., Sections O and P. Mr. Davenport's use of "inspiratory exercises" for the cure of bronchial and pulmonary troubles by increasing the strength and size of the lungs is all right and in common use by physicians generally. He errs only when he tries to apply it to purposes of breath training for use in singing, except only in so far as the results are beneficial by giving increased health, which is a matter quite distinct from breath control for governing tone.

We cannot close without a word of emphatic warning against filling the lungs too full of air when singing. The warning is given in *Voice, Song and Speech*, pp. 148-152, and is a matter which must ever be kept in mind, especially by the beginner, and this point is in result entirely analogous to another fault which cannot be too strongly guarded against, namely, after having taken a deep inspiration to let the rib and diaphragm muscles go and try and let the desired expiration of air be controlled by the glottis (opening formed by and between the vocal ligaments as a sort of stop-cock). Every reader will immediately understand if he fills his lungs to the uttermost (including particularly all the lower part of them) and then allows his ribs to collapse.

A sensation of pressure and fullness is manifest at once in the upper chest. The blood vessels of the neck are distended by the pressure created in the upper chest and neck, preventing the proper flow of blood, and the whole force falls on the vocal ligaments unless they be at once opened to their fullest to let the air pass out. To try and sing at such a time means folly and usually a serious straining of the vocal ligaments, and yet some sort of a tone, "forced" though it be, can be produced, which must be held to be only a miracle of wrongdoing, and to produce any but a loud tone is all but impossible; to sing a soft, sweet note is impossible. For all but the most extensive floratura passages the lungs should, in the opinion of the writer, be filled only about 60 per cent. and never over 90 per cent. of their natural capacity.

Kronold Koert.—Mme. Selma Kronold Koert, the favorite prima donna, arrived from Europe to fill an engagement of a two months' opera season under the musical leadership of Mr. Gustav Hinrichs in San Francisco. Madame Kronold has signed a contract for the next season at the opera in Trier, Germany, beginning with the first part of October.

The John Church Company's Catalogues.—Many teachers there are who confine their ideas in teaching to knowledge gained some years back from one particular instructor. To be successful in your profession you must keep pace with the progressive methods of the prominent educators of to-day, many of whose works will be found in the catalogues of the John Church Company. Are you familiar with these? The catalogues may be had free by addressing the company at Cincinnati, New York, Chicago or Leipzig.



BOSTON, Mass., June 27, 1897.

THE Handel and Haydn Society has chosen Mr. Carl Zerrahn conductor for the season of 1897-8. The following works will be performed: The Messiah (twice), St. Paul, Bach's Passion Music according to Matthew, and Gounod's Redemption. Mr. Tucker has been appointed organist and pianist.

De mortuis—!

I have been trying to read Stanislaw Przybyszewski's (pronounce Jones) *Auf den Wegen der Seele*.

What is this portrait of Schumann to which he refers?

"The portrait of a Schumann, by Felix Vallotton, is hardly the Schumann known to his contemporaries. He surely never looked like this. But this is the soul of Schumann as it brooded dolorously in confused resignation in the introduction of the F sharp minor sonata, as in *Aufschwung* it shrieked shrilly in a diseased 'Cupio Dissolvi'; the soul of Schumann which in the F sharp minor Novelette roves hither and thither in wide and wavering circles, to lead suddenly in maniacal leavings a St. Vitus tarantella. And this is the mightiest art of this painter to dissolve in itself the soul of a man, to collect it together slowly again, to form it again into a soul, to fix the soul, only the soul and its whole life in a few lines."

Mr. Przybyszewski trombones in this thin pamphlet the praise of the artists Liebermann and Munch, Rops and Vigeland. He says brave words in a brave way.

"The mediaeval artist prepared his soul by day-long praying and fasting. With straining of his whole being did he invoke the favor of the Holy Ghost before he set himself to work."

"The artist of to-day requires other preparations. He is sunk to the level of a reporter. The Holy Paraclete to him is photography; the sharpest spur to labor is want of money."

"Thinking is cheaper than bread, and art is now easy bread. Who to-day cannot be an 'artist'? And it is not very difficult to be even a genius. Significant as regards our modern view of art is the incredibly foolish saw: 'Genius Is Industry.'"

And Mr. Przybyszewski snorts violently and paws the air at the mention of sexual pessimism. He objects to the respect paid the widow, "a ridiculous, gossiping, curious old thing, which the Talmud characterizes as a land plague." He quotes from the Fathers, "Femina, triste caput, mala stirps, vitiosa propago, plurima quae totum per mundum Scandala gignit"; from Kunrath, "Woman has honey in the mouth and arsenical salts in the heart"; he cites the cases of Madame Chantelouve and Miss Diana Vaughan; he proclaims that there is no happiness for the poor, "Exules, fili Havae"; he speaks very respectfully of Satan; he kicks Max Nordau, "das Normale"; he is confident that Alexander the Great, Napoleon, Socrates, Schopenhauer, Poe, Rops, Chopin, Schumann are all children of the Demon, and he applauds them; he mocks Sar Mérodack Josephin Peladan for inventing the motto: "When your hand writes a perfect line, the cherubim descend to find pleasure therein as in a looking-glass"; in short, Mr.

Przybyszewski stirs up a terrible bobbery in this thin pamphlet, written at Kongsvinger in 1895 and published at Berlin in 1897. And his shrieks are in dictionary-defying speech.

Fortunately I came across an odd volume of Horace Walpole's letters to Sir Horace Mann and I dropped the pamphlet until a colder season. I wonder if anybody reads this maliciously recorded and bound scandal to-day? You do not smile at Walpole's anecdotes; you do not laugh; you snigger. An index showed me that many remarks about music were in the missing volume. Still there is chatter about the opera in the second.

"One would think," wrote Walpole in 1747, "you had been describing our opera, not your own." (Remember that Sir Horace Mann was British Envoy at the Court of Tuscany.) "We have just set out with one in what they call the French manner, but about as like it as my Lady Pomfret's hash of plural persons and singular verbs or infinitive moods was to Italian. They sing to jigs, and dance to church music. Phaeton is run away with by horses that go a foot pace like the Electress's coach, with such long traces that the postillion was in one street and the coachman in another; then comes Jupiter with a farthing candle to light a squib and a half, and that they call fireworks. Reginello, the first man, is so old and so tall that he seems to have been growing ever since the invention of operas. The first woman has had her mouth let out to show a fine set of teeth, but it lets out too much bad voice at the same time."

In 1754 he writes: "There are no less than five operas every week, three of which are burlettas; a very bad company, except the Niccolina, who beats all the actors and actresses I ever saw for vivacity and variety. We had a good set four years ago, which did not take at all; but these being at the playhouse and at play prices, the people, instead of resenting it as was expected, are transported with them, call them their own operas, and I will not swear that they do not take them for English operas. They huzzared the King twice the other night for bespeaking one on the night of the Haymarket opera."

And he gossips occasionally about music: "Lady Gower carried a niece to Leicester-fields the other day, to present her (to the Prince of Wales); the girl trembled—she pushed her: 'What are you so afraid of! Don't you see that musical clock! Can you be afraid of a man that has a musical clock?'"

To digress, here is a story about the younger Crebillon which I never saw before: "The father one day in a passion with him said: 'Il y a deux choses que je vous drais n'avoir jamais fait, mon Catilina et vous!' He answered: 'Consolez vous, mon père, car on prétend que vous n'avez fait ni l'un ni l'autre!'"

Here is an instance of theatre manners in London in 1748: "There has been a new comedy called *The Foundling*, far from good, but it took. Lord Hobart and some more young men made a party to damn it, merely for the love of damnation. The Templars espoused the play, and went armed with syringes charged with stinking oil, and with sticking plasters. But it did not come to action; Garrick was impertinent, and the pretty men gave over their plot the moment they grew to be in the right."

1750. "They have revived at Paris old Fontenelle's opera of Pelus and Thetis; he complained of being dragged upon the stage again for one of his juvenile performances, and said he could not bear to be hissed now."

Lord, what strange times! No wonder that Walpole was genteely cynical. "My Lord Rockingham and my nephew, Lord Orford, have made a match of £500 between five turkeys and five geese to run from Norwich to London. Don't you believe in the transmigration of souls? And are not you convinced that this race is between Marquis Sardanapalus and Earl Heliogabalus? And don't you pity the poor Asiatics and Italians who comforted themselves on their resurrection with being geese and turkeys?"

And so, instead of reading Przybyszewski's thin pamphlet or Fierens-Gevaert's *Essai sur l'Art Contemporain*, I

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have been dawdling with this odd volume. Half asleep on a veranda, smelling the grateful smell of syringas, disturbed only by someone in the neighborhood practicing on that infernal instrument, the tally-ho horn—for this rambling letter is dated "Boston" only as a matter of form—I have skimmed the index: "Nourse, Mr., his extraordinary suicide—I. 74;" "Monticelli, the Italian singer, his indisposition—I. 58;" "Mirepoix, Mme. de, anecdote related by"—and cursed the man who stole the first volume.

"My Lord Granville * * * is going to be married again; it is to Lady Juliana Collier, a very pretty girl, daughter of Lord Portmore; there are not above two or three and forty years difference in their ages, and not above three bottles difference in their drinking in a day, so it is a very suitable match!" I confess these people of 1753 are nearer to me than the Vanderbilts, the Perry Belmonts or the Cider Belmonts of to-day. A library should abound in such volumes of immortal scandal. The books in the house where I now write are theavings of three libraries. I found Herman Melville's *Omoo* with its roast of the missionaries cheek by jowl with William Ellis' *Polynesian Researches*, in which the reverend gentleman spreads "the veil of oblivion over the moral character" of the Tahitians and the dances of the Aereis. Jules Renard once asked: "Have you noticed the fact that in a library books disarrange themselves, and a Daudet is found leaning on a Zola?"

This Essay by Fierens-Gevaert, published a month or two ago at Paris, is a very serious book, although it is not a long one. Of course he has considerable to say about criticism. Thus Chapter V, is entitled, Concerning the Utility of Criticism. This chapter should be memorized by the students in the Class of Advanced Musical Criticism at New England Conservatory. "The critic will begin by loving art before knowing its history; he will find himself attracted instinctively by perfect form, harmonious colors and sounds; he will undergo, as the artist, in naive stupor the powerful suggestion of life." There's a good deal of this pretty talk. "The critic, who, like unto Fromentin, has lived for many years intimately with great works, who has demanded from them emotions and joys separated from every speculative object, who has wished to submit himself to the charms of Beauty before showing us in detail the organism of an art, he will in his turn provoke the shudder of the Ideal, and write for the instruction and eternal delight of lovers of painting that marvelous book *Maitres d'Autrefois*."

"Criticism originally is personal in the physiological meaning of the word—since the mental associations which justify it are all put in motion by a sensation; but it offers all the guarantees of impersonality, if the critic searches in every new work precisely for the sensation, the principle of life, without wishing to submit at first this work to the ideal program which he has made out in advance. Let us admit that after a long comparative study of his aesthetic impressions, after a continual exercise of his tastes, the critic of art has established a code of beauty. He stands before a landscape composed apparently without heed of any regularity; before he asks himself whether the trees, the plain, the clouds are well in an atmosphere, whether nature in the envelopment of such light presents such an appearance, he dreams first of all of the rules which he believes he has discovered in the paintings of the masters; he studies the line of the horizon, searches the point of perspective, calls to memory the conventional tones of famous landscape painters, and declares that the picture is mediocre because it is neither conceived nor executed according to the plan—an arbitrary plan—which he has predetermined. Here criticism bears a wholly personal hall-mark, which is valuable only as an isolated opinion and may well be suspected.

"If, on the contrary, the same writer begins by forgetting his customary Credo, if in good faith he demands to be

moved in spite of his theory, if he awaits the sensation before comparing the work with his intellectual vision, he will verify more surely the reasons for the beauty, he will experience even a double satisfaction in demonstrating to us that the intimate thought discovered in the work is materialized even in the slight detail in the forms and the style which he prefers."

"Let us beware of our temperaments," says Mr. Fierens-Gevaert, "our original tendencies, let us control scrupulously information given by the senses. We are inclined to judge things good or bad as they are favorable or contrary to our desires, as they furnish us pleasure or pain."

And thus we must go back to Epictetus:

"You go to the amphitheatre, you become interested, you wish that this play-actor or that athlete should be crowned. Others wish that another bear off the prize. You are put out by this contradiction. But have not others a right to their opinions? Have they no will in the matter? Have they not the same right to be disturbed? If you wish to be master in giving a crown to the man who, as you think, deserves it, have the games in your own theatre, and then you can award the prize on your own responsibility. But in public do not be arrogant concerning that which is not wholly yours, and let there be liberty in voting."

Let us return to Mr. Fierens-Gevaert: "The critic has the right to point out faults, we say. According to some, criticism applied solely to the search of imperfections is sterile. To which M. F. Brunetiere replies: 'Sterile criticism is said easily, but to be fruitful it is probable that it should first of all be strong, and there is a little more strength in discovering a hidden fault than in perceiving a shining beauty.' The opinion of M. Brunetiere is at bottom very paradoxical. It is in a work of moderate value that one discovers immediately true qualities. In a work of genius the causes which make beauty durable are precisely those which the longest escape us. Is not this proved each day? * * * How many marvelous artists do we not salute to-day who were slighted or ignored during a century or two? Were faults or beauties discovered first in the works of Richard Wagner? Rarely have critics pointed out unerringly genius when it has been incarnate in an artist of their generation. The superior being, giving to his century the fruits of his labors and imagination, is received generally with indifference, mockery or even outrage. Having examined the closest the things in the world, he has seen them under a new and unexpected light; he has surprised men by his unforeseen declarations; he has exasperated them by the vigor of his faith."

* * *

And there is much more that is sound and excellent in this essay, but I believe with Candide it is better to go to work in the garden. As it is too hot to work in the garden I turn again sluggardly to Walpole's Letters and open at random: "Lord Pembroke died last night; he had been at the Bridge Committee in the morning, where, according to custom, he fell into an outrageous passion; as my Lord Chesterfield told him, that ever since the pier sunk he has constantly been damning and sinking. * * * In his lawsuit with my Lady Portland he was scurrilously indecent, though to a woman; and so blasphemous at tennis that the present Primate of Ireland was forced to leave off playing with him. * * * In short, he was one of the lucky English madmen who get people to say that whatever extravagance they commit, 'Oh, it is his way.' He began his life with boxing, and ended it with living upon vegetables, into which system avarice a little entered." PHILIP HALE.

Weimar.—A one act piece, Marion, music by Carl Plinsch, a drama of jealousy, with a duo d'amore, an intermezzo, &c., has had considerable success at Weimar.

IMPORTANT NOTICE.

Bureau of Information

AND

Forwarding of Mail.

THE MUSICAL COURIER has opened a BUREAU OF INFORMATION and a Department of Mailing and Correspondence on the third floor of THE MUSICAL COURIER Building, 19 Union square. Elevator service will enable all professional people, musical or dramatic, or those engaged in the musical instrument business or all allied professions and trades, to reach the floor set aside for correspondence and mailing and as a general Bureau of Information on all matters pertaining to the profession or trade.

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III. **Addresses.**—We are now prepared to furnish the addresses of the better known musical people on both sides of the Atlantic, so that instant communication can be secured.

IV. **In General.**—In short, this department will serve as a general Bureau of Information for all musical or dramatic artists and professional people, who at present have no central place of meeting or of inquiry. THE MUSICAL COURIER is located in the very heart of the musical district of the Union, and it herewith invites the musical world to make the Bureau just opened its general headquarters.

New Operas.—An operetta, The Son-in-law, music by Joseph Bayer, will be given for the first time at the Thalia Theatre, Hamburg. Perdita, an opera in three acts, music by Joseph Nesvera, has been successful at Prague. A Model Uncle, in one act, music by Saco del Valle, had great success at Madrid; Los Profugos, music by Puchades, complete success at Saragossa.

Paris Theatres.—The commission that has been examining the Paris theatres reports that the hall of the Conservatoire and its annexes demand a total reconstruction. The hall will be closed at the end of this season, and not opened till means of extinguishing fire, extra stairways and other changes have been made. The Odéon has been ordered to make many alterations and the Theatre de la Tour Eiffel has been shut up.

Electricity and the Voice.—Dr. Montier, of Paris, in the course of his treatment of several singers for divers affections, by static electricity, noticed the happy effect produced on the voice. He then called in the assistance of M. Granier, of the Conservatoire, and the result of their joint labors was read at the last meeting of the Academy of Sciences. The process, scientifically called Franklisation, acts on the intensity, pitch and timbre of the voice. The organ also is less liable to fatigue.

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The Tenth Symphony.

M. HENRY BOURGEREL contributes to the June number of the *Mercur de France*—the most valuable of all French publications devoted to art and letters—a very interesting study on Beethoven. In calling it a study I speak advisedly. M. Bourgerel's article is a study of the unwritten Tenth Symphony as well as an introduction to the "metamusic" (to use his own word) of Beethoven. In decanting the main parts of M. Bourgerel's thoughtful if rhapsodical essay into the columns of *THE MUSICAL COURIER* I wish still to advise every reader who can to look up the original article. M. Bourgerel is no stylist, but his prose is clear and efficient, and withal he has thought deeply and read to some purpose. If he dreams of Beethoven as the Christ, he writes of him as the musician.

In Beethoven M. Bourgerel sees the sum and synthesis of all the poets and magics have sought to express; his voice contains all their voices, his soul houses all their aspirations, and whither they had all wished to go thither he leads them.

The primitive lamentations of autumn, the antique joys of spring; heroic adventures for conquest and discovery, as in the days when the earth was not known, the dolors and doubts and farewells, then the home-coming with songs of death and peril; all the Odyssees and Argonautics of other ages, blended with the pantheism of the first and profoundest contemplations of nature; the serene love of life and light; and above all and everywhere the terror and pity of Christianity; modern deception and delusion; savant and dolorous self-analysis—this is the work of Beethoven, this pastor of poets, whom in his youth a young girl initiated into the beauties of Homer, of Goethe and of Shakespeare.

It is well known that he projected a Tenth Symphony. One day he was pressed to explain his intention.

"I wish," said he, "to reconcile the modern world with the antique world."

He meditated over it for some time, composed the last five quatuors and died.

Though this supreme symphony was never written, still it exists. For in the poem which he evokes M. Bourgerel sees the spirits of eternal youth and immortal love, and the reconciliation of the antique world with the new world, in which there is such strenuous modernity.

The Tenth Symphony was the very soul of Beethoven. It soars in the remote flights of the allegros, in the gilt twilights of the allegrettos and scherzos, in the vast adagios of love and faith and death; and often one chord, one note, opens the doors—as the Angel of the Fleurs du Mal, far in the depths of space, displayed the shimmer of his robe, while his voice of grief and hope rang down to man.

I believe that all those who have well understood Beethoven have this presentiment. By the grace of God, as it were, they know that this opus, had it ever seen the day, would have been more beautiful than any other. They know in their hearts they would have knelt to hear it, wept and rejoiced as one weeps and rejoices at some beautiful religious rite. Thence, doubtless, is it that their love for Beethoven—that sort of love in which pity and terror clash and blend—resembles the love (at once joy and surprise) which rises to meet a religious revelation. * * * Religions should have their rise in this veneration, centring in one being. * * * Bettina Brentano, the pupil of Goethe and the first believer in Beethoven, wrote to her spiritual father: "One might take oath that some day he will come back to us as Lord of the earth."

Of a surety are the men who profess to guide the sentiments of other men, love Beethoven as they should love him, they will confide to mankind such marvels that it would become in these days as good as it might have become after the coming of Christ. There should be philosophers who would swear themselves in as apostles of Beethoven; his music is more than music, and in the actual sense of the words is above art and artists.

I know nothing more painful than the duty of hearing the little folk, who flit from concert to concert—agile fingered, empty hearted—belittling the master's message. They look upon Beethoven as one who was like themselves! If you forget them, by chance, and show a side of your own enthusiasm, they smile, and shrug, and nod.

"But Beethoven was an illiterate; Beethoven was not up in orthography; believe me, Beethoven has been made to say much more than he ever intended to say. Ah! monsieur, in that lies the superiority of your art that a musician may be at the same time an ignoramus and a man of genius; you know probably that Bach was a farrier? Take my own case, I used to be a janitor—I know nothing but music. You go too deep into the matter, monsieur, after all music is only a sensation."

Perhaps you will argue with this musician of the agile fingers; you will cite certain letters of Beethoven, his table talk, his note books, his conversations with Goethe and Bettina; you will comment on the books he read—Shakespeare, Goethe, Sturm, Plutarch, Plato, Homer; you will try and explain that the eighteenth century in Germany was one of the most admirable epochs of the modern intellectual evolution; you will remark that every idea is trans-

mitted by sensation, that poetry is a sensation, painting a sensation, sculpture a sensation, that even language is but a sensation, and that the sensation is the body of the idea—but all this will be perfectly useless; your virtuoso will explain to you that his fingers are such and so, and that he attacks such a note in such a way. He will concede, however, that there is passion in Beethoven.

"Oh! plenty of passion!"

[Beethoven un male en rut!]

"Passion? You should see the women when I play Beethoven!"

And, alas! they are all the same. According to the musicians music is the only art which signifies nothing.

M. Bourgerel indulges himself in a long and interesting study in which he collates musical ideas with the ideas of Plato. He points out that Beethoven saw in antiquity the age of gold—that fabled epoch of adventure and beauty, serenity and eternal youth. It is the land of which Baudelaire dreamed.

He adds: But Beethoven, more of an idealist than Baudelaire, evokes this magic land not on earth, but in the remote spaces of time; thus for him this antique happiness was more irremediably lost; for him the age of gold was lost in the infinity of death. (Trio à cordes—op. 3—adagio.)



It is necessary to affirm, once for all, that if Beethoven was haunted by antiquity, it is improbable that he ever had the intention expressing precisely any given episode of the Odyssey, or any definite metaphysical speculation of Plato. His inspiration was less immediate. And this inspiration Bourgerel sees in the troubled conditions of German life and thought, of which Novalis, Jean Paul and many others

were the exponents. It was a day of nostalgic thought. This nostalgia was so profound that the gracile and smiling Mozart felt its influence, and the light and witty Haydn could not defend himself against it. Schubert sang of long and indeterminate voyages of exiles. His *chef d'œuvre* might perhaps have been a Hermann and Dorothea, as the *chef d'œuvre* of Beethoven might have been a Faust. In Faust, the insatiable summoner of mystery and beauty, the searcher after the lost happiness, of which Helen was but a symbol, Bourgerel sees something of Beethoven himself.

There was in Beethoven the soul of his time. He was Humanum Genus, both himself and humanity. His development was steady and unbroken. He never lost old experiences in attaining new. His later works are all impregnated with his earlier works; among the grandiose visions of his mature age there are revivals of the wonders and grace of his adolescence. The fourteenth, fifteenth and seventeenth quatuors are but the dolorous paraphrase of the first trios, and if it is a man dolorously old who languishes in the allegro of the fifteenth quatuor and who sings, in the antique Lydian mode, a prayer at once joyous and grave, the heart which beats in the *retour de la vie* is the heart of a young man.



Then came the "vertiginous languors" of summer evenings.



And what ruined fervors, what lost illusions, what haunting memories torment the fourteenth! You think them incoherent? All the sadness of life, does it not come from the incoherence of our acts and dreams?

The chants of Homer, so intimately woven with Beethoven's first emotions, in the end came to stand for his own youth. Greece, young and beautiful, eager for glory, symbolized his own struggle for the possession of his own genius; the least adventure became for him an Odyssey; the least dream an exodus; the slightest enthusiasm became the setting out of warriors. Antiquity then meant for him strength, happiness, intrepidity, justice; it stood for youth, with its heroic candors and its immortality.

The hero who lives in his work is not a man; it is a Christian demigod, who comes to deliver man from the three monsters of the Flesh, of Injustice and of Death; the crowds of the Ninth Symphony and of the tenth quatuor murmur the song of a far-off deliverance. And when under the portico of his imagination Socrates and his disciple debate of the soul and the perfecter days in which man shall walk immortal with the gods, even Beethoven hears on the far off horizon of his thought the march of eternal heroism—fourteenth quatuor.



[In the last works this sentiment occurs again and again; see Trio to the Archduke, sonata op. 101, first motif allegro sonata, op. 111].

Were I to say that the andante of the seventeenth quatuor evokes the Phedon, many artists might reply with a show of wisdom that Beethoven probably never dreamed at all of Plato when he wrote this divine page. But they know nothing about it; on the contrary, we do know very well that Beethoven meditated long over Plato, and to me it seems absurd to deny his influence. For my part I was absolutely ignorant of the biographical detail when I first read this andante; nevertheless, the comparison struck me at once. I heard there as well the very poetry which Lamartine disengaged from this death of Socrates:

A pas lents, l'œil, les amis s'écoulaient,
Mais Socrate, jetant un regard sur les flots,
Et leur montrant du doigt la voile vers Délos;
Regardes sur les mers cette poupe fleurie;
C'est le vaisseau sacré, l'heureuse théorie!

One
precise
shaped
What
this ser
serenity
drama.
broken
in the
dream.
in plasti

Sainons-la, dit-il; cette voile est la mort!
 Mon âme, aussitôt qu'elle, entrera dans le port!
 Et cependant parlez! et que ce jour suprême
 Dans nos doux entretiens s'écoule encor de même!
 Ne jetons point au vent les restes du festin
 Des dons sacrés Dieux, usons jusqu'à la fin:
 L'heureux vaisseau qui touche au terme du voyage
 Ne suspend pas sa course à l'aspect du rivage;
 Mais couronné de fleurs et les voiles au vent,
 Dans le port qui l'appelle, il entre avec les chants.

Lento assai e cantante tranquillo



One may affirm that if Beethoven did not think in a precise fashion of the Phedon, at least the antique serenity shaped his thought.

What renders the work of Beethoven so poignant is that this serenity is always troubled by a regret of this very serenity. The purest of his melodies contains an entire drama. His phrases of calm and harmonious beauty are broken by cries of terror, revolt and love. Beethoven saw in the aestheticisms of Greece more than an admirable dream. The prayer of Beethoven seeks to incarnate itself in plastic beauty and in the heroism of action. The *Gloria*

is but a musical form of the victory of Samothrace; the *Credo* is less an act of faith than a grand fresco for the temple of the labors and triumphs of the Divine Judge. The mass in D was an attempt to reconcile the two ages—the old and the new—but by an admirable psychology it described at the same time their poetic and metaphysical union and their moral and theological opposition in the Christian soul.

In a word, the Italian Renaissance found its continuation in the German music of the eighteenth century, of which Beethoven was at the same time the Michael Angelo, the Vinci and the Raphael. But Beethoven not only continues the Renaissance in its expression of the human drama, he completes it, because he adds the sentiment of errancy and the love of nature to the sentiment of Beauty and Heroism. The wayfarer Beethoven bears on his shoulder a funeral urn; often he plunges his hand into it; he muses upon the ashes of the gods, mixed with the ashes of men, then the dust under his feet. Then he murmurs again the prayers of all the saints, and the thoughts of all men, and the sighs of all who loved. Thus by art and love are blended in one common grief the antique cry of hope, the sob of Christian resignation. [See op. 106, which is to the Farewell Sonata what the Ninth Symphony is to the Heroic, the generalization of an episodic drama.]

Nature, mysterious, full of sap, fecund, humid and warm; Nature, green, extatic, luminous, life-loving mother of forms and souls, mother of rhythmic potencies; Nature, whose laughter is large and joyous and sovereign, from whom cometh death even as life, chants her mighty song in the finale of the Pastoral Symphony, in the allegro of the sonata in D major, op. 28, and from one end to the other of the Aurora. A long cortege of suppliant Christians passes in the adagio of the sonata nocturne in C sharp minor, but of a sudden in the depths of the forest rises a mystic dance—the souls of things ever young. Then there is a flight of Bacchantes, strange laughter and the cries of breathless fauns, for the Nature of Beethoven possesses, like the antique nature, a multifarious soul. In an allegro Pan shouts his joy with violet lips, but the God of charity bleeds and sobs in the adagios. In the allegretto scherzando, in the tempo di minuetto and in the finale of the Eighth Symphony the dancers are in the meadows of the past, the age of gold, touches the earth with rhythmic feet.

Beethoven was a pantheist, like Spinoza, like Goethe, like Novalis, but like them he was half Christian by his love of love and pity.

At the moment of writing the Tenth Symphony Beethoven composed the five last quatuors, which are in some sort its dedication. There exists nothing in the world comparable to them; there exists nothing so touching. They must be heard with great respect and great love; it is the Lord's Supper of Beethoven. Veritably they offer all the mystery of transubstantiation. It is as though he said: "Here is my flesh and the blood of my soul; hear this in remembrance of me."

It is thus that M. Bourgerel foreshadows, dimly, but perhaps not unprofitably, the soul of Beethoven's unwritten symphony—the Tenth; he dreams that after a "gigantic fugue wherein spirit fought against flesh, love against hate, grief against joy, after the evocation of lofty dreams and high dramas, from the Titan of Caucasus to the Man of the Cross, it may be that the sense of pardon, the sense of life and the sense of space blended and fused in a final adagio which had, as it were, the musical form of the God of Spinoza."

Hört das Herz die grosse Liebe
 Alles in die Arme schliessen
 Mit der alten Welt die neue
 In die ewige zerfliessen.

Conductorism Again.

THE Leipzig paper, *Der Kunstgesang*, takes the opportunity of the visit of the Berlin Philharmonics to Vienna to discuss once more the question whether these tours of conductors are of benefit to art, and quotes some articles of the *Neue Freie Presse* about the competing conductors who strive to impress the public with their "intentions."

Such conductor experiments, or experimental conducting, ought to take place only before an invited public, and thus save the general public from error. For what can the latter think when it hears the treasures of musical literature rendered under such authority in a style not only opposed to tradition, but to the very nature of the work? when they hear a nervous style, permissible here and there in Chopin or Schumann, transferred to Beethoven?

The fact is the public looks for what it ought not to look—namely, sensation, and hence the rival conductors seek to overtop each other in their "conceptions" and "intentions," without much regard to the true conception of the piece; they bring forward one detail and suppress another till there is nothing else but details left in the score. The members of the orchestra, at the same time, by being compelled to follow the whims of every new conductor, become merely mechanical instruments. The performer can only play with enthusiasm and freedom when he feels

himself an individual. With the countless, uninterrupted variations of tempi of the rubato conductors, with the capricious gestures they make which are supposed not to indicate the best, but the "melos," all individuality is lost, and the player is a mere slave.

But there is injury done to the conductors themselves through the prominence given to them. The great attention paid them compels them to assume picturesque poses, as beautiful objects for the eye. Hence come many charming but purposeless gestures, which are better fitted for the ballet. The conductor, whom really it would be best not to see, thus becomes a dark body intercepting the rays of art.

Of traveling conductors, Felix Mottl travels the least, and he is most free from virtuosity. He has a touch of "conception" and, in Mozart's G minor symphony, for example, indulges in hurried tempi that hurt the work. But this hurried tempo is a relief after the uninterrupted rubato of Nikisch, and the conducting of Weingartner, who tears the score to bits. The three Wagner pieces with which Mottl's concert ended were arranged on the principle "put the noise at the end." Then, after a lot of good and bad music, the brasses blow, the drums rattle, the cymbals clash, the triangles tingle, and the visitor leaves the hall delighted with the effect.

Weingartner was disappointing. When he appeared at Vienna, two years ago, he won all hearts by his enthusiasm and emotion. Now, whether it be from ill-health or from his suddenly gained fame, he seemed cool, unsympathetic, but filled with that analytic spirit which reaches its goal in science, but in music leads only to the end. All Weingartner's knowledge of the score, comprehension of music, general culture, only lead him to anatomize a piece of music *coram publico*, and make us desire to have a conductor who did not know every note by heart, but could feel every part of the whole without any tendency to philosophize on music or anything else.

Nikisch has the reputation of being one of the most talented conductors of Germany, but the latest conductor plague, the *manie de voyage*, has not left him unscathed. His temperament and his deep musical nature make him a contrast to the pedantry of some conductors, but he has given himself up to rubato conducting more than is befitting in serious works. In Brahms' C minor symphony the first movement was given in exemplary fashion, the andante lacked repose, the finale was deprived of its monumental character by the ever increasing speed. Even Goldmark's *Sakuntala* had the neurosis of the nineteenth century. The *Tannhäuser* Overture was ended with an effect better adapted to a parade ground than to the war of the Wartburg.

Löwe receives slight and slighting notice. He conducted the Vorspiel and Liebestod from Tristan with the "Bayreuth tempi," which have been discovered since Wagner's death. "Frau Cosima ought to leave the tempi of the music to those who have learned them from Wagner."

Interesting as these remarks of our contemporary may be there is nothing very new in them. We have always had people who clung to tradition even when it was demonstrably wrong, and people who were always trying changes which also were demonstrably wrong. Have we not seen wars about Shakespeare's "handsaw," and its transformation into "hernshaw," and even "hern—Pshaw!" Are we not all ready to accept the present "conception" of the character of *Shylock* in the Merchant of Venice as a pathetic tragic figure of an oppressed race, while there is every reason to suppose that the composer intended him to be absolutely farcical, and played as Quin used to play the part, as an "old clo' man" with three hats on top of each other, and a bag over his arm?

Do we not hear objections to every "conception"? Far better let every interpreter give us his own ideas; if they are good, he will, however far he diverges from tradition, have given us a new work; and if they are not good they will follow Count Johannes' *Hamlet* into oblivion.

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The Arion Society Shows a Glimmer of Common Sense.

317 NEWHALL STREET, MILWAUKEE, WIS.,
June 14, 1897.

THE Arion Society at last shows a gleam of intelligence; faint, but encouraging. Time only will tell if this gleam has healthful mentality enough to enable it to grow into a ray of light, clear and strong. If it does develop the entire future of the club will be such that we will be justified in regarding it from an entirely different standpoint than the one with which we have heretofore viewed its remarkable, peculiar and original methods of procedure, and strange, uncouth, ungainly preferences for some weary years, now, we hope, well past.

It would be superfluous for me to enumerate all the things musicians and those who are interested in Milwaukee's artistic advancement have against the present conductor of the club. Allow me to make a brief resumé from former articles regarding this matter. In 1890, after many unhappy experiences with various conductors—unhappy undoubtedly because of peculiar characteristics existing in individual members of the club, not in the directors—the Arions secured the services of Mr. Arthur Weld, of Boston. Mr. Christian Wahl, one of our most popular, wealthy, enterprising, more or less cultivated, disinterested, kind-hearted citizens, was elected president. Now the club was in its accustomed state of great financial distress; Mr. Weld, commending himself in many ways, personal and otherwise, to the society-moneyed element, combining his influence with that of Messrs. Wahl, Hinton (deceased) and Bodden, raised the club to a sound foundation with a guarantee fund of \$25,000, subsequently increased.

Mr. Weld seemed to be a redeemer for the dying organization. His musicianship and the fruits of it were wonderfully apparent in the first year. He seemed almost to rebuild the very material of the jaded, never too brilliant club. He produced in 1891 Gounod's *Mors et Vita*, with these artists: Emma Eames, Mademoiselle Jane Devigne, Signor Gianini and Signor Martapoura. In January, 1892, with a newly organized (quickly disorganized) orchestra, he gave the Raff *Leonore* Symphony and Dvorák's Patriotic Hymn (an extremely harmful composition for the voice). In May he gave the Schumann *Faust*. Three big concerts. The club assumed a dignified position in the eyes of our musicians, a more genuine position won by more honest work, not oratory, than it ever had before or since. Mr. Weld's work maintained an equal degree of excellence for the three years he was with us.

But in 1893 some officious people, probably piqued by some private or personal matters, went stealthily to work, and before the unsuspecting, better class of members of the club knew anything about it they voted Mr. Weld out. Mr. Wahl also resigned, and the president elected in his place, Mr. H. M. Mendel, a gentleman usually associated with musical matters here, also resigned rather than countenance such proceedings. Mr. Weld's resignation was requested late in the summer, after his contract had been signed for the coming year and all other suitable positions were closed for him, when he was very far from Milwaukee on his vacation and only a few months prior to his marriage to Miss Hedwig Wahl, one of the musical daughters of Mr. Wahl.

The present incumbent then took the baton, and for the first year the concerts were a scandal, notably the Elijah concert. The season just passed has left the club in very straitened circumstances; they have given three concerts less than fairly well. The Messiah concert, preceding which the affable newspapers (which so often make the worse appear the better cause) contained columns of foolish, grandiose, grandiloquent talk about the excellence arrived at by the club, and intimating that after an extended experience the director was a little more capable of conducting this oratorio than anyone else who ever happened; that he had a sort of private, back action, inspirational cinch on the occult meanings the music is hitched onto, which inspirational cinch, however, seemed opposed to correct tempo, attack, intonation and some other little superfluous accessories like these. The other concerts were conspicuous by the slovenly, uncertain, sloppy chorus work,

and it would have taken two months' hard work before the chorus could have been jerked anywhere near into shape.

Now the season is over and there is a strong chance that Mr. Weld and Mr. Wahl may assume their former positions, and better and more capable men could not be found. When I was first told of this chance a few months ago I jeered at it, it seemed so very unlikely; I feared that Mr. Weld's days as a musician here were over. Now he may again be in the position to give Milwaukee good music well given.

As for the other director, he is old, and no one should take away from what fame he has scraped together, and as soon as he is out of matters here we will forget all but the good there is in him, his amiability, &c. But what we want and *must* have is a musician who works hard himself and makes his choruses work. It would be just the right thing to have Mr. Wahl as president again. The president who resigned was extremely capable, and it would be hard to find a better officer, but we think Mr. Wahl is just the right man now, as he was three or four years ago. Mr. Wahl has been spending his time in beautifying our parks; his work has been extremely beneficial to all classes of our citizens, especially to the poor people, and when you come to Milwaukee, this beautiful city, with its great lawns, trees, white beach, blue lake, fragrant air, quiet streets, homelike homes, stately dwellings (never mind the people), and when you see our exquisite parks, you will see for yourself the magnitude of Mr. Wahl's work.

This is the gleam of intelligence dawning in the Arion Society, that Mr. Weld may again become director, and Mr. Wahl president. This accomplished, I can see no limit to the good they might do for our musical public, and especially for the American portion of it. I have not given too much space to this question, because it is a most important one here, and this change is very badly needed.

Oh, fair Brooklyn correspondent, let me whisper in your ear; when you come to Milwaukee I will take you gently by the hand, even as the sombre spook of Virgil took Dante, and I will lead you through various circles (that's what Dante called them) until we come to the lowest; here is where we keep lots of teachers, who teach pupils who might better teach them. Give me the chance to write of the work of good teachers, and I will show you some polemics. The work of teachers and pupils deserves close attention and encouragement. It would be difficult to overestimate the value of the work of a good teacher. You, who can write from New York, Boston, Philadelphia, Paris, Berlin, Chicago, Brooklyn, don't know what luck is yours. You have talented pupils, conservatories, celebrated teachers, fine composers, a cultivated public, orchestras, good newspapers, good critics, a large American population, and lots of other things that we are absolutely without.

I should like to change places with any one of you for just two months, but it would be too cruel; I am used to Milwaukee, so can't be hurt, but you would die of nervous shock in less time than two months. For all the above enumerated blessings we have *one* thing—saloons. We go to saloons for music, our orchestra plays while beer is served, our best theatres are only feeders for the cafés which open off of them, our musicians *have* to play to beer nickels to live. What can you expect then from a town with these peculiar characteristics?

There was a clerk in a store, who tired of her work. She had no education, no ear for music, but she thought the life of a music teacher was a "soft snap," so she went to a certain teacher and took piano lessons. She was encouraged to believe that in a year she, too, could teach. I know another one, who is now convalescent, when he first came here he couldn't teach harmony and had to send pupils who wished to study anything above the rudiments of piano playing to other teachers. I wrote once about the talent teaching here. We have some good piano teachers. Messrs. Bruening, Winné, Shmaal, Kaun, Jahn are some of them. Mr. Weld is about our only vocal teacher, aside from Mr. Luening, who has a species of conservatory.

Then Messrs. Wingerter, Kelbe and Reuter are good violin teachers. There are a few others whose names are not in my memory. There is Mr. Williamson, too, a good or-

ganist, choirleader and teacher; he is the imported English choirmaster of St. Paul's Church, and from all accounts he is one of our best musicians.

I have heard it rumored that Madame Hess-Burr contemplates opening a studio in Milwaukee; she is badly needed, that is one sure thing. Here are some pupil recitals for you—Miss Ricker is taking Mr. Julius Klausner's place while he is in Europe, and she is a competent substitute.

Pupils of Miss Adeline Ricker gave a piano recital yesterday afternoon at 575 Marshall street, the program being as follows:

Melodious Studies No. 8.....	Gertrude Tapping.....	Enckhausen
Melodious Studies, No. 9.....	Gertrude Van Dyke.....	
100 Recreations, Nos. 31 and 32.....	Catharine Benjamin.....	
100 Recreations, No. 29.....	Alice Hibbard.....	Czerny
100 Recreations, No. 43.....		
Soldatenmarsch, Frölicher Landmann, from Jugend Album.....	Irma Bodden.....	Schumann
First Violets, from Melodious Pieces.....	Ilma Vogel.....	Rhode
Mazurka, op. 31, No. 5.....	Irma Manegold.....	Lichner
Minuet, Mazurka, from Mosaic Album.....	Irene Eldred.....	Streleski
Kinderleben, op. 81, No. 5.....	Willie Osborne.....	Kullak
Tarantelle in A minor.....	Albert Vinson.....	Pieczonka
Cinderella Rondo, op. 30, No. 3.....	Katharine Noyes.....	Hänton
Wanderstunden, op. 80, No. 1.....	Edith Vietz.....	Heller

The pupils of Miss Sara G. Calmerton will give a piano recital in Rohlfs's Hall, with this program:

Duet, Dancing Song (from Messengers of Spring).....	Behr
Philopoea, op. 292, No. 2.....	Lange
Bon Jour.....	Hits
Duet, Tyrolienne, op. 216, No. 6.....	Lichner
La Chute du Jour.....	Reynald
Sappho (Idyll), op. 154.....	Sartorio
Polonaise, op. 148.....	Gurlitt
Menuet, op. 14.....	Paderewski
Duet, Valse Lente.....	Klein
Wanderer's Song, op. 575, No. 20.....	Behr
Heart Sorrow.....	Oesten
Barcarole.....	Ehrlich
Duet, Dance Under the Linden, op. 48.....	Hiller
Nocturne, op. 37, No. 1.....	Chopin
Pastorella.....	Grieg
Serenata, op. 15.....	Moszkowski
La Lisonjera (The Flatterer).....	Chaminade
Duet, Waltz, op. 216, No. 4.....	Lichner

The program of the recital by pupils of Rafael Baez on Wednesday evening in Rohlfs's Hall was as follows:

Evening.....	Low
The Fountain.....	Reinold
The Young Hunter.....	Parlow
Hide and Seek.....	Streleski
Waltz for Grandpa.....	Lulu Ellis
Chasing Butterflies.....	Schytte
Hungarian Battle Song.....	Reinhold
Etude (A major).....	Streleski
Rondo (from concert in G).....	Beethoven
Poem.....	MacDowell
Impromptu.....	Reinhold
Nocturne (A flat).....	Leybach

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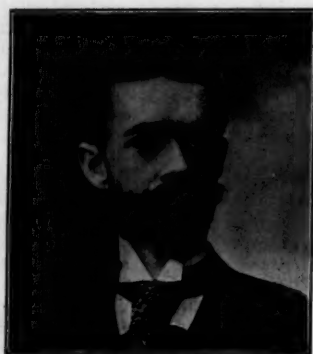


Photo by Aimé Dupont.

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Caprice.....	Haberbier
Intermezzo.....	Mascagni
Katharine Romadka.	
Nocturne-Barcarolle.....	Moscheles-Smith
Concerto C minor (first movement).....	Mozart
Master Goodwin.	
Caprice.....	Ravina
Ella Harms.	
Etude.....	Jensen
Romance (E flat).....	Rubinstein
Clemens Krueger.	
Venetiana.....	Jensen
Czardas.....	MacDowell
Adele Knuth.	
Concerto, in C (first movement).....	Beethoven
Hedwig Bach.	
Hungarian Minuet.....	Schubert
Elizabeth Ernst.	
Gondoliera.....	Liszt
Air de Ballet.....	Chaminade
Minnie Notz.	
Spring Song.....	Rubinstein
Du bist wie eine Blume.....	Schumann
Wm. Kassauba.	
Concerto, G minor (first movement).....	Mendelssohn
Barcarolle.....	Rubinstein
Lillian Frick.	
A Margherita l'Hirondelle (MS.).....	
Im Walde.....	Baez
Eugenie Steckel.	
Ballade (G minor).....	Chopin
Irma Prangel.	
The Ride (four pianos).....	Rubinstein
The Misses Bach, Ernst, Frick, Harms, Knuth, Notz, Phillips and Prengel.	

This poem was printed in a volume of his poems by John G. Gregory, one of the editors of the *Evening Wisconsin*. There is so much truth in it that I copy it:

THE CLAY GOD.

A heathen had a god of clay,
To whom he daily used to pray.
"Oh, make me rich!" his constant cry,
The god vouchsafed him no reply.
At length the heathen's anger rose,
He seized a club; he dealt stout blows.
The god fell broken to the ground,
While golden pieces rained around.
You think this ancient story strange?
The world is like the heathen's god.
Petition it in humble strain,
And you may supplicate in vain.
But raise a strong right arm and strike,
And you can have what'er you like.

My brother has just completed a very fine orchestral composition. He can now put it away with the dozens of other completed works—songs, piano pieces, part songs, orchestral compositions—and feel happy that a good work is completed for which there is neither publisher nor public. Who wants good, fresh, original, musical, American music, anyhow? Not we, surely.

We must not forget, when we read what so many critics write about Wagner as an imitator, that they see, as I said, only his maulstick, never his picture; his imitations are only a small drop in the ocean, small means to a great end, that end being the portrayal of human emotion; but these critics' intellects are not strong enough for them to see above or more than the imitations. The whole life-work of some very great men would be but an episode in Wagner's gigantic genius; it would be only one little thing for him. Though according to a certain extreme, lofty basis of criticism, Wagner may not be of the highest; nevertheless, it would be difficult to say anything about him which would be extravagant praise. He is a marvel that ever impresses one anew, and one that has his own limitless sphere. Peace to the master's ashes! I wonder if he is wearing silk undergarments now, and making Berlioz copy his scores.

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CHICAGO OFFICE THE MUSICAL COURIER,
236 Wabash Avenue, June 25, 1897.

THERE is evidently an affinity between highly trained musical conductors and highly trained cooks. The latter invariably enter a plea that some new material is needed to work with. Highly trained conductors also want new material with which to work, if Mr. Theodore Thomas' orchestra be any criterion.

At the present juncture the orchestra is in a terribly unbalanced condition. Much new, raw, inexperienced material has been obtained, so that the old orchestra will be seen with a new face, or, rather, several new faces. But Mr. Thomas is still to be identified with the concern which bears his name. It makes one reflect somewhat gloomily upon the probable result, and the present indications are that the Chicago Orchestral Association will next season suffer even in greater degree than was the case during the season recently gone. The truth of the matter is the Chicago public will not patronize an organization which, although the foundation may be good, has from constant alteration become so materially weakened that there is little left of the original structure, and which requires only a slight blow to knock the whole thing to pieces.

In other words if any more of the guarantors withdraw their support the Thomas Orchestra must fall. In Chicago the requirements demanded in any enterprise, musical or otherwise, to beget legitimate support are greater to-day in view of our advancing education, and unless the authorities of the Chicago Orchestra can show by their ability, tact and reliability that they can confidently claim the support of the musical people it would be infinitely wiser for them to withdraw gracefully and give some better equipped concern a chance.

As I said before, as we advance so we demand more advanced attainments in any enterprise calculated for either educational or recreative needs; we insist upon special qualifications, we don't want any kindergarten attempts, and the Thomas Orchestra is a living example of the smallnesses of several great men and women. Perhaps in this, as in many other instances of failure, it is a case of seeking the woman. Philosophic misogynists who understand women, and who probably from circumstances were impelled to speak of the trailer sex in contemptuous terms, have said that the capacity for organized action is certainly wanting in women, but that as a disunionist woman is supreme. From recent experiences it is only reasonable to suppose that the ancient philosophers were not so severe after all, especially if the ancients possessed orchestras whose business was intrusted to lady managers.

There is little interest taken in Chicago in the M. T. N. A. Convention this week in New York. Mr. Harrison Mr. Wild, Mr. Wilhelm Middelschulte and Mr. W. L. Tomlins are about the only well-known musicians from this city who will take part in the convention. The trouble here is that the

majority of people agree with the statement made in THE MUSICAL COURIER last week, that anybody, from a man who writes popular comic songs to the man who whistles them, can belong to the M. T. N. A. Therefore it carries neither distinction nor honor.

This story may or may not be good, but it goes to prove that the musical profession is not above profanity, even the progeny of one musician being peculiarly proficient. This Chicago artist has a six year old daughter who has long been incorrigible, so that her mother has at last been constrained to consult her spiritual adviser as to the child's education, which has advanced too rapidly in the swear-nacular line. The reverend gentleman undertook to try conclusions with the youngster himself, and after preliminary exhortation told the child how grieved he was at her bad conduct. "Well," said the incorrigible, "who told you?" "A little bird," said the man of grace. He was somewhat startled when this promising musical light exclaimed emphatically: "Those damned little sparrows, I'll give them ———."

While in the swearing vein I may just as well tell you of a young lady pianist who had been inducted into one of the numerous scientific cures and doctrines, but who to the surprise of her friends suddenly abjured all these extraordinary beliefs and returned to her former faith. Few are aware of the reason for the sudden change, which is not uncommon, and by no means unfunny, and it originated from a visit to the dentist, who informed his patient that she would be obliged to take an opiate. To this a strenuous objection was made, Miss ——— saying that she would bring Mrs. De ——— who would say healing words while the teeth were being extracted, so that no pain would be experienced. Persuasion, dissuasion were alike useless, and finally it was agreed that the word-soothing medical lady should be present, the dentist arguing that if he did not allow it some other in his profession would.

The appointed day arrived, so did the patient and her healer; and the man of teeth went at his task with "fiendish glee," as he told me. At the first touch of the forceps Miss ——— squirmed, although the faith lady was saying "There's no pain, honey, you feel no pain." The second grip of the instrument brought a howl from the patient, and the final wrench extracting the tooth brought forth a torrent of profanity that fairly staggered the dentist, who declares that he never met anyone that commanded such an extensive vocabulary from the devil's dictionary. But he had his revenge, as he insisted upon extracting all the teeth for which she had bargained, and not all the prayers nor pleadings would induce him to administer an opiate. The faith healing lady continued her exhortations until the fair mulciantly patient wrathfully shouted: "Get out of here, you old idiot, and don't you ever come near me again." This is the true story of the re-conversion of Miss ———, the aspiring pianist.

Central Music Hall looked equipped for conquest when the Chicago Musical College gave the annual commencement concert Tuesday evening. The stage was banked exquisitely in flowers and palms, while many dozens of floral offerings intended for the graduates were massed at each side of the platform, above all being the colors and banner of the college which has done so much for musical development in Chicago, and which to-day is a stirring example of energy, enterprise and talent. So tremendous is the mental activity of the managers of this institution that it can be unhesitatingly stated that, notwithstanding the much vaunted financial depression experienced in Chicago, the college can during the past year show the names of 2,000 persons who have there studied, and the outlook for the coming year is full of promise. So much so, indeed, that the management has at present under contemplation a

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scheme for opera to be given under the direction of Mr. William Castle, as well as the formation of an orchestra.

Such innovations must be of permanent benefit to musical students and I hope to see the new scheme prosper.

The program of the concert was interpreted by some of the students who had obtained the diamond and gold medals of this year, and truly from a musical standpoint was considerably in advance of many professional concerts I have attended. The students selected to perform were especially capable and gifted, noticeably so in the violin and piano departments. In my opinion the most talented pianists were Mr. Arthur Rech and Miss Ida Belle Field, while Mr. Isaac Levine showed considerable promise. Miss Catharine Hall, who was unanimously and immediately awarded the diamond medal for violinists at the competition this year, is without doubt one of the most talented girls to-day in Chicago. For her performance of Vieuxtemps' Fantaisie Apassionata she gained a double recall, which was an especial honor and not lightly bestowed, as the audience was discriminating and certainly musical. Mr. Lewis Blackman another pupil of Listemann, is deserving of great praise for a very scholarly performance of Lipinski's Concerto Militaire. Despite the trying ordeal of a first performance at Central Music Hall, before an audience of at least 2,000 people, he acquitted himself admirably, even obtaining commendation from the great violinist Bernhard Listemann, who as everyone is aware is not easily satisfied.

Miss Agnes Rapp, Miss Isabelle Underwood and Miss Frances Ferguson supplied the vocal numbers with much credit to their respective teachers. Altogether the concert is one of the most excellently planned entertainments of its kind and well repays a visit. There is an especially practical point about it, serving as it does for the introduction of young musicians who are worthy of being heard in public. This advantage is open to all who attend the college and show any talent, and for these the college does all in its power. It is no small tribute to the stability of character for which the Ziegfeld institution is famous that so many of its former students have been able to take their places in the huge army of the musical world, while there are many others who, having studied at the college, are quietly and unobtrusively making a good livelihood by teaching.

The amount of interest taken in the entertainment given under the direction of the Ziegfeld brothers, in the absence of Dr. Ziegfeld, is shown by the number of prominent Chicagoans attending. Among other musical people present I noticed Mr. Potter, of Lyon & Potter; Geo. Birnhoff, Jr., Col. C. R. E. Koch, Mr. and Mrs. W. S. Willard, Count Axel Wachtmeister and Mrs. Abel; while Colonel and Mrs. Shaffner and George M. Pullman were among the boxholders. I also noticed among the audience Mr. Charles Macdonald, whose son, Wilbur, in Vienna, is earning the good will of Leschetizky by his studious devotion to piano art. Senator Mason, whose daughter gained a certificate this year at the college, telegraphed regrets at being unable to attend the commencement concert, which can certainly be recorded as one most brilliantly successful.

Many hundreds of people were unable to obtain admission, the place was literally packed and enthusiasm knew no bounds, especially when the graduates and teachers' class, numbering in all 150, marched down the aisles to take their places on the stage, where the Rev. Dr. Thomas distributed the awards—diamond, gold and silver medals, and also certificates of honor. The Chicago College of Music has every reason for congratulation upon this the thirty-first annual commencement concert, which possibly was even a shade better than that of the preceding year. This is the program in full:

With full orchestral accompaniment under the direction of Hans von Schiller and Bernhard Listemann.
Overture, Oberon.....Weber
Orchestra.
Piano, Concerto, op. 37 (first movement) (cadenza by Reinecke).....Beethoven
Mr. Isaac Levine.

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Vocal, aria, Knowest Thou the Land (Mignon).....Thomas
Miss Agnes G. Rapp.
Violin, Concerto Militaire (first movement).....Lipinski
Mr. Lewis R. Blackman.
Vocal, recital and aria, Ah se tu dormi Svegliate (Romeo and Juliet).....Vaccai
Miss Isabelle Underwood.
Piano, Concerto, op. 15 (second and third movements).....MacDowell
Mr. Arthur Rech.
Violin, Fantaisie Apassionata.....Vieuxtemps
Miss Catharine Hall.
Vocal, aria, Ah Perfido.....Beethoven
Miss Frances Ferguson.
Piano, Concerto, op. 54 (first movement).....Schumann
Miss Ida Belle Field.
Awarding medals and conferring degrees and diplomas.
Rev. Dr. H. W. Thomas.

Mr. Thomas Taylor Drill has been requested to sing at the Illinois Music Teachers' Convention, to be held at Kankakee next week. Mr. Drill is but a newcomer, but has made a signal success here, and it is only right that he should have been so quickly recognized. One of the best, some people think quite the best, baritones in Chicago, he has already a very large class, especially among vocalists who have already studied and who require help in their work.

At an entertainment given the other night at the Press Club, of Chicago, where some especially good singing was heard, Mr. Drill easily carried off the honors, and he certainly did beautiful work, gaining several insistent encores. I had not heard him to such excellent advantage, and was really surprised to find that here was a man who not only had a voice but knew how to use it, understood the value of phrasing and whose shading and color were most excellent. Mr. Drill is now singing at the Central Church, the trustees of which considerably increased the ordinary emolument, as they were so pleased with his work.

Mr. Henry B. Roney, who for so many years was organist and choirmaster of Grace Church, and to the regret of everyone resigned, has taken with him the four boys who helped to make his choir famous. With these youngsters he purposes touring the country, and already is booked for a great many engagements. He has trained them in quartets, trios and duets, and is now contemplating adding a fifth boy to enable them to sing quintets. I understand that they will sing at a great number of the summer resorts, and that in consequence of the furore produced by the singing of "Roney's Boys" at the Auditorium two weeks ago that engagements have followed in considerable numbers. If anyone understands and possesses the necessary requirements for the art of training boys' voices, surely it is this same Henry B. Roney.

Count Axel Wachtmeister, of London, lectured on the 25th inst. before the students of the department of oratory and dramatic art (of the Chicago Musical College) on Evolution and Development of Thought and Language.

Signor Janotta gave his annual concert Thursday evening, when several of his pupils sang. They had the artistic assistance of Mr. Frans Wagner and some other of our local musicians.

Miss Ethel Irene Stewart, of whom I told you last year and for whom a great career was predicted, made a semi-public appearance under the auspices of Mrs. Henry C. Clark at the Woodlawn Club on Thursday last. I was sorry that circumstances prevented me attending, as I am sure since she has studied with Madame Cappiani that Miss Stewart must have gained much.

THE MUSICAL COURIER last week announced that the probabilities are that Felix Borowski would come to America. I shall be correct when I state that the Chicago Musical College has been negotiating with him.

Considerable comment has been excited by the playing of Miss Ella Scheib, the exceedingly talented young pianist at present under the guidance of Mrs. Regina Watson. I have frequently been told that no such amateur playing has been heard in Chicago. It is somewhat a strong statement, but the status and judgment of the several persons

who have told me of Miss Scheib's performance are absolutely reliable.

Mr. Harry J. Wheeler goes to the Chautauqua, New York, where for the last ten summers he has been at the head of the vocal department. Mr. Wheeler for several months has been residing in San Antonio, Tex.

The American Conservatory gave the annual commencement concert on Wednesday, which attracted a large number of people. The crowd would have been even greater if the weather had not suddenly become stormlike and cyclonic. However, the weather in nowise detracted from the performance of a fine program ably interpreted by some of the gifted students of Mr. Hattstaedt's conservatory. The vocal department of this institution is fully up to the piano standard; in fact it has been frequently remarked that the vocal pupils make as creditable a showing as can be attained at any similar college. Miss Elaine de Sellem especially distinguished herself by her singing of Saint-Saëns' aria from Samson and Delilah. But it is useless to emphasize particular instances, for the whole evening was emphatically a success, and Mr. Hattstaedt can confidently claim to have the second largest school of music in the West, as it is certainly one of the best managed and conveniently arranged. I was taken lately through the entire school, which contains a large number of well-equipped studios, each arranged with a view to comfort for the teachers as well as the convenience and well-being of the students.

The following is the program given by the American Conservatory on Wednesday:

Marche Héroïque, op. 34.....Saint-Saëns
Misses Mae L. Walker, Lillie Johnson, Clara Torgerson,
Anna Rebman and orchestra.
Concerto for piano, op. 37, C minor.....Beethoven
First movement, with Reinecke cadenza.
Miss Katherine Barton and orchestra.
Aria, O Mio Fernando (La Favorita).....Donizetti
Miss Ray Corser.
Concerto for violin, first movement.....Mendelssohn
Mr. William Eis and orchestra.
Aria, Amour, Viens Aider (Samson and Delilah).....Saint-Saëns
Miss Elaine de Sellem.
Concerto for piano, op. 60, andante finale.....Hiller
Miss Edith Miles and orchestra.
Aria, Ella giammai M'amo (Don Carlos).....Verdi
Mr. Cyril Bruce Smith.
Concerto for piano, op. 85, first movement.....Hummel
Miss Pearl Bird and orchestra.
Finale, Act II, Un Ballo in Maschera.....Verdi
Miss Goodwin, Mr. Paul, Mr. Scott, Mr. Smith, Mr. Carlson,
Mr. Green.
Address.....The Rev. Theodore N. Morrison
Awarding of diplomas, certificates, gold and silver medals
by the director.
Miss Helen Page Smith, accompanist.

FLORENCE FRENCH.

Ricordi and Sonzogno.—The war still rages between these publishers, the battlefield being Venice. Sonzogno hired the Fenice to give Leoncavallo's La Bohème on May 6, but Ricordi hired the Rossini Theatre and produced Puccini's La Bohème on April 25.

Donizetti in Paris.—Down to the end of 1893 the Paris Grand Opéra produced Donizetti's La Favorite 642 times; Lucia di Lammermoor, 289; Don Sebastian, 33 times, and I Martiri, 20 times. At the Opéra Comique the Daughter of the Regiment is represented by 924 performances.

Elise Lathrop Engaged.—Miss Elise Lathrop left the city last week to take charge of the vocal department of the new summer school of music at Piermont, N. Y. Miss Lathrop, who has sung with success at numerous concerts and musicales in this city and on a concert tour through the South last summer, will be heard in concert at Piermont early in July.

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2048 CHESTNUT STREET,
PHILADELPHIA, June 26, 1897.

FOR nearly a month our city has been the arena of something very nearly approaching excitement. There are numberless institutions here, and the annual output of graduates has been attended with more than the usual functions (they can scarcely be called gaieties); the doctors have held their annual discussion of human ills here; the librarians have been in evidence with note-books and coaching parties; finally the German singers have poured in from the railroad station, invaded every hotel, have paraded, feasted, picnicked and sang to their heart's content, it is to be hoped.

The Germans love music; the majority of those we have in this country also love to sit with their hats on and to wear brilliant and aggressive badges; but it takes a good American business head to manage a crowd such as flocked to the Saenger Hall during the festival. I am told that in magnitude the eighteenth Saengerfest would compare with the Gilmore Jubilee in Boston, which was held, I think, in '68 or '70, but never in Boston have I seen such roughness and disorder attendant upon a public gathering.

It is said that there were 6,000 male and 1,800 female voices in the chorus, 100 pieces in the orchestra and upward of 10,000 people in the audiences. I can believe it all. There seemed to me to be millions. You were picked up by the mob like a wax figure and crushed into vestibule or aisle hopelessly out of shape. When you found your section and seat you were more than likely to find it occupied by a portly brewer, who replied to your request to move by saying he had paid for a seat and was going to keep it, and if you wanted it you'd have to fight for it. You sought an usher, only to have him refer you to a policeman and slip out of your hands, while the policeman said it wasn't his business, but the usher's.

In justice I should say that this probably did not happen to those who were at the hall by 7 o'clock; but long before the first concert began the aisles were crowded with people who were so unreasonable as to get somewhat angry at seeing the seats they had paid good money for occupied by someone else. Whether there was a mistake or a miscalculation or carelessness I do not know, but I can testify to the facts. For myself I was finally rescued by a kind gentleman, but there were many who got scant redress for their treatment.

There was a very unfriendly and vociferous climax in the middle of one concert regarding two editions of souvenir programs. At the last concert many who had tickets could not get in. Other tickets were bought at the window for a dollar and sold on the steps for five, and so on. The precautions against fire were most thorough; your true German would rather go to his beer by any other way than by fire. There were miles of gorgeous bunting and plenty of light.

As to the singing, I refer you to the Philadelphia dailies for a true Boswellian account of it. All that I heard, which was two-thirds of the first concert, was unmistakably poor and disappointing, barring the soloists. The orchestra was out of tune and poorly disciplined, the choruses were lumbering and heavy, without precision and finish, with the one exception of the Baldemus chorus, Weun alle Brünnelein Thissen. They needed a little electricity and a conductor more capable than Mr. Klee.

This leader, whom all the critics unite in calling young

and good looking, presented a festival hymn of his own composition. The Philadelphia Record calls this "beautiful"; the Ledger says Mr. Klee "won honors as a composer," and that the hymn is the "work of an obviously good musician," though not conspicuously original; the Item says Mr. Klee deserves no small credit as a composer; the Record again says that the hymn is written in C flat, while another local reporter gives it as written in the natural key.

I quote these sentiments not only as being valuable, but with a view to being entirely impartial, since I, with the best endeavors, could make nothing out of it. It was not like any "hymn" I ever heard of from Beethoven to Sankey, neither was it classic nor comic. It was overloaded with cumbersome orchestration, with the slightest possible thematic foundation, full of dull repetitions and weak phrases. The fact that it found a place on the program of a pretentious festival can only be accounted for by the lack of musical judges. Mr. Klee as a conductor cannot rank with either of the other two festival directors, Mr. Hermann and Mr. Samans, and fame as a composer certainly cannot be founded upon his festival hymn.

If the object of the festival was, however, to give Germans a good time it was, without doubt, conspicuously successful. It was an event which might have been made memorable to every music lover, but it fell short of this, for just the reason that it was an exclusively German affair, and not a national affair. The Germans inaugurated the fest, and they had a perfect right to engage every director, every soloist and every fiddler from their own nation if they chose. The festival was unmarked by any great musical achievement, although money and time were expended sufficient to have placed a landmark in American art progress.

The Willow Grove concerts are said to be a failure, chiefly on account of the arctic weather of the past weeks. Philadelphia has the name of being the hottest city in the Union, but she will have to crowd a great deal of discomfort into the coming months in order to live up to her reputation.

Mr. Zobansky and Mrs. Murray are in New York attending the M. T. N. A.

Mr. Nicholas Douty sailed for Europe some time ago.

Mr. Franz Bellinger took passage on the Fürst Bismark, sailing June 24 for Hamburg.

Mr. Stanley Addicks, assisted by Miss Cook, gave a successful organ recital in Camden last week.

M. FLETCHER.

Boston Music Notes.

JUNE 26, 1897.

MRS. RICHARD BLACKMORE, JR., left for New York on Tuesday afternoon to be present at the meeting of the M. T. N. A. this week in that city. Mrs. Blackmore gave a concert recital on Friday with one of her most interesting programs, and she is a program maker par excellence. Mr. and Mrs. Blackmore have recently located themselves at 136 Boylston street, where they have large studios for their pupils and are very centrally located.

At the meeting of the Handel and Haydn Society on Tuesday night Mr. H. G. Tucker was appointed organist and pianist. Mr. Tucker is a well-known musician. He has been organist of the Second Church in Copley square for two or three years, and has also played in Brookline and in Connecticut. He was a pupil of Mr. Lang, and while the latter was pianist and organist did a large portion of the piano work at the rehearsals of the society.

Mrs. Etta Edwards, after a very busy season, sailed for England, where she will spend the summer studying with well-known London teachers, returning in the autumn to resume both church work and vocal lessons, a number of pupils having already engaged hours for next winter.

Mrs. P. O. Brewster, a pupil of Mme. Gertrude Franklin, is meeting with great success in the West in a series of concerts. In reviewing the concert one of the critics of Denver, Col., said:

"Mrs. Brewster, a daughter of Dr. M. C. Barkwell, delighted the audience with her charming soprano voice. In her first selection, Eliland (Von Fielitz), consisting of four

parts, she at once established herself a favorite, and her success was emphasized in the sprightly selection, Chanson Provençale. She possesses a soprano of splendid range and excellent quality and handles it in a manner that shows careful training.

Mr. Arthur Burnett sails for London and Paris next week, devoting his time while in the latter city to study with Sbriglia. He will return to Boston about October 1.

There was a series of recitals at Prof. James W. Hill's residence in Haverhill during last week. The first one, the 108th recital in Mr. Hill's series, took place on Monday afternoon, the following program being given by the juvenile pianists:

March.....	Holst
Blanche Arnold, Marian Carleton.	
La Chiquitine.....	Marie
Carl Pitcher.	
Sonatina.....	Lange
Hazel Brackett.	
Mazurka Russe.....	Tellam
John Wadleigh.	
Fragment.....	Mendelssohn
Marian Carleton.	
Waltz Caprice.....	Durand
Florence Gould.	
Fantaisie.....	Hits
Mary Hobson.	
Gavotte.....	Tours
Thema.....	Moszkowski
Polish dance.....	Scharwenka
Ethel Edwards.	
Barcarolle.....	Erich
Papillon.....	Lavallée
Susie Bullock.	
Waltz, impromptu.....	Raff
Morceau de Concert.....	Smith
Luzie Little.	

On Thursday morning the 109th recital was given in the music room of Professor Hill's residence at 10 o'clock, Miss Blanche Hopkinson, of Groveland, pianist, being assisted by Mrs. Margie Brickett Davis, soprano.

On Thursday afternoon the 110th concert took place at Professor Hill's, when Miss Edith K. Eaton, one of Haverhill's favorite and most promising young pianists, gave a charming recital, assisted by Miss Grace Bullock, soprano.

Allegro, op. 55.....	Beethoven
Miss Eaton.	
Oh, That We Two Were Maying.....	Nevin
Spinning Song.....	Jungst
Miss Bullock.	
Magic Fire.....	Wagner-Brassin
Miss Eaton.	
Doris.....	Nevin
Miss Bullock.	
Two Preludes.....	Chopin
Soirée de Vienne.....	Schubert-Liszt
Miss Eaton.	
My Lady Jacqueminot.....	Miss Lang
Lieder No. 2.....	Nevin

These concerts close the musical season of 1896-7, which has been so successfully carried out by Professor Hill and during which most satisfactory progress has been made by his pupils.

There was a pupils' recital at the Daudelin School of Music on Friday evening, June 25.

A concert by pupils of Madame de Angelis took place last Wednesday evening.

Mr. Arthur Whiting, the well-known pianist and composer, formerly of Boston but now of New York, has arrived at his summer residence, Cornish, N. H.

Mr. H. Carleton Slack sailed for Europe on Wednesday, accompanied by his brother and a pupil. They were to ride on their bicycles from Antwerp to Paris, where Mr. Slack will be with his friend and teacher Sbriglia for some weeks. Before leaving Mr. Slack paid a flying trip to his home in New Hampshire.

The best song in the Boston Traveller's song contest, Dear Heart, I Love You So, has been published by the Bendix Music Publishing Company, of Cambridge.

Tenor E. Ellsworth Giles.—The latter part of July Mr. Giles leaves town and will spend a vacation period in the vicinity of Oneonta, Cooperstown, Richfield, &c. He plans to give about a half-dozen concerts in places not altogether decided upon, but probably at Oneonta, Norwich, Utica, perhaps Richfield, &c. "The Old First Quartet" have expressed a willingness to join him for a week the last of August for the purpose of concertizing, and the work necessary to arrange for these will keep him busy. He is also working on oratorio, with an eye to the future, and can be reckoned on for important appearances next season.



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THE MUSICAL COURIER COMPANY,

19 Union Square,

New York City

JUSTICE TO RESZKE.

ON the pages following these will be found reproductions of the official documents secured by THE MUSICAL COURIER at Warsaw, Province of Poland, Russia, attesting the birthday and baptismal entry of the man known to us as Jean de Reszké. This document proves that M. de Reszké stated the truth when he asserted that he was born on January 14, 1850, or, as the Russian document, produced in both the Polish and Russian languages, shows, January 3, old style, there being a difference of eleven days in the old and new calendars.

The record was received at this office on the day of the publication of the issue preceding this, and was at once submitted to the office of the Russian Consul here, where the following translation was effected and sworn to officially:

[Translation.]

OFFICIAL EXTRACT.

No. 135.

This took place in Warsaw on the seventeenth day of March in the year eighteen hundred and fifty, at half past 4 o'clock in the afternoon. There appeared Jan Reschke, Comptroller of the Management of the railroad, thirty-two years of age, residing in Warsaw, in Kozja street, in the house No. 635, accompanied by Wladislaw Ufnarski, sub-Lieutenant of Artillery of the Imperial Russian Army, and by Jan Szeban Kulescha, the Comptroller of the High Accounting Crown Office, both of age, and produced to us an infant of male sex, who was born here in Warsaw in his house on the 14th January of the current year at half-past 12 o'clock after midnight, by his lawful wife, Emilie, née Ufnarskaja, twenty-three years of age. This infant, after the holy rite of baptism, performed this day, was given the name of Jan Mezcislaw, and his sponsors were Jan Wladislaw Kurtz with Laura Trzcinska. The drawing of this act and the performing of the rites of Holy Baptism were delayed on account of waiting for the sponsors. This present act, on having been read by us, together with the father and the witnesses, was signed.

(Signed by) Catholic Priest, Jan Bogdan, W. M. p. o. Prob.; Jan Reschke, father; Wladislaw Ufnarski, Jan Szeban Kulescha, witnesses.

This is a true copy of the original, and translation is correct.

(Sig.) MANAGER OF THE REGISTER OFFICE.
(Sig. illegible.)

I certify by affixing the Crown seal that this extract is a true and correct copy of the original in the Polish language, which is on file in the Duplicate Acts of the Civil State of the Warsaw Roman Catholic Parish of St. John, for the year 1850, kept in the Archives of the Board of Justices of the Peace of the City of Warsaw. Warsaw, 23d May, 1897.

CHAIRMAN OF THE BOARD OF JUSTICES OF THE
PEACE OF THE CITY OF WARSAW.
(Sig. illegible.)
MANAGER OF THE ARCHIVES (Sig. illegible.)

STATE OF NEW YORK, } ss:
COUNTY OF NEW YORK, }

I, the undersigned, a Notary Public, Vladimir P. Polevoy, being well acquainted with the Russian, Polish and English languages, do hereby certify that the above is a true, correct and almost literal translation of the original extract from the registers of birth of the City of Warsaw, sub. No. 135, certified by the Chairman of the Board of Justices of the Peace of the City of Warsaw, on 23d May, 1897. In witness whereof I have hereunto set my hand and affixed the seal of my office this 23d day of June, 1897.

VLADIMIR P. POLEVOY,
Notary Public.

ORIGIN OF THE DOUBT.

The origin of the doubt as to Jean de Reszké's age arose from the publication in the Berlin *Boersen Courier* of November 7, 1896, of the following item, which appeared in this paper November 25:

The "young" Mrs. Jean de Reszké, of whose marriage in Paris we have recently reported, was engaged to the singer eight years. She is sixty-three years old and is immensely wealthy. In addition to this she is to inherit a great estate from her mother. Her first husband was a Count de Mailly-Nesle, and her maiden name under which she was wedded was Goulaine. She is an excellent singer and a pupil of Gounod, and she is also a linguist. It is she who translated Wagner's *Tristan and Siegfried* into French for her present husband.

THE MUSICAL COURIER made no reference to his age but added these comments, which hold good for all times.

If Mr. de Reszké were a private gentleman, a man indifferent to newspaper notoriety, instead of being an individual who is constantly seeking it in public; a retired, modest personality that loves the seclusion and oblivion of gentility, it would be arrogance on the part of any newspaper to publish the age of his wife, just as it would be arrogance for THE MUSICAL COURIER to say that Mr. de Reszké himself is about fifty-six years old. But the tenor singer—

as he calls himself—is a public character, a man before the people, and we cannot see why any European paper should be condemned for imitating (?) American sensational journalism in publishing such facts about public people.

If Mr. de Reszké appears in a new role at the Opera House the daily papers will publish illustrations of his appearance at the billiard table and give accounts of his diurnal calisthenic exercises; the name of the wine he drinks and of his winnings as race horse owner, and the following Sunday illustrations will appear of the villas and palaces he owns in France and Poland and the cost of these estates, but no reference will be made to the fact that these estates have only been acquired since he has been singing in America, and that unappreciative Europeans have not been giving him anything in the shape of money. Have any of his overzealous friends ever protested against such proceedings?

Now, it must be understood that there is nothing objectionable to all this; the only point that should be made is the one based upon the hypocrisy of the situation.

It is taken for granted that Mr. de Reszké is a great artist, but does not preclude the possibility of great business talent, and does that prevent him from seeking by any means that may be deemed "honorable" by the world at large to accomplish his scheme—to remain as the dominating element of the opera here and in London? Is there any crime in all this?

After some time there appeared the following letter addressed to the editor of the New York *Herald*, together with the added editorial comment of this paper:

To the Editor of the *Herald*:

I read in one of this evening's papers, "Like Alvary, Jean de Reszké has honored New York with his début in Siegfried, and, like Alvary, it is to be hoped that he will live to delight us with his hundredth Siegfried."

This graceful wish must have called forth a smile on the face of many readers of the New York papers, which seem to delight in ascribing to me a number of years which I have not yet attained. It is therefore not from any feeling of coquetry or vanity, or from any desire to pose as a young man, but merely from a love of truth, that I am writing to ask you to rectify, once and for all, an error which seems to be gaining ground in this country.

My real age is forty-six years. I was born on January 14, 1850. I have not with me my certificate of birth, as it is not an article with which one usually travels, but in order to remove all doubt on the subject I have written to Warsaw for it, and shall forward it to you as soon as I receive it.

This fact being established, even if I do not arrive at my hundredth performance of Siegfried, I can reasonably trust that I may not be too decrepit to reach at least my fiftieth. In this hope I remain, dear sir, yours truly,
NEW YORK, December 31, 1897.

JEAN DE RESZKE.

"It was not an American but a Berlin paper that stated that Jean Reszké was fifty-six years old, and his wife, whom he recently married, was sixty-three years old. If he was born January 14, 1850, he will, after Thursday of next week, be in his forty-eighth year. Forty-seven years will then have been finished.

"Why should Mr. Reszké take it for granted that people need his certificate of birth before believing his own statements? Americans take it for granted that a gentleman tells the truth. We, however, do not believe that the original certificate of birth referred to will be produced, and as we do not believe so we propose to make the statement here unequivocally as a record for future reference."

The certificate was not produced, but this paper set about to secure the necessary evidence. It is a pleasure, therefore, to set this matter aright and to give to the Berlin paper an opportunity to make the direct amende honorable which devolves upon that unusually accurate and reliable publication. No doubt the Berlin *Boersen Courier* can trace to its source the information from which its statement was published. It owes it to its standing as a newspaper to follow without delay the course of this paper, which accepted the article from the Berlin paper as reliable and not open to the least doubt.

As a matter of course there was no compulsion necessary for us to publish these documents, which we could have maintained in secrecy did we not consider the collateral personal questions arising from the heated high salary crime controversy as mere incidents that dare not militate against any innocent individual. If Mr. de Reszké told the truth regarding his age, this should be known, and now is known in better form than could have been anticipated by his best friends, thanks to the innate purpose of THE MUSICAL COURIER never to spare expense or trouble to get at the truth.

The two remaining doubts are the Nordica dispute and the signed statement of de Reszké regarding his salary in the principal cities of Europe. The conduct of Nordica, who was bravely supported by this paper, does not comport with the original statements made by her and her cringing attitude toward de Reszké since, and his studied indifference would lead us to conclude that she cannot escape the charge of prevarication in this instance. If she told the truth originally why should she now assume an apologetic attitude toward de Reszké? It seems as if Nordica wronged the tenor and intentionally drew this paper

into her personal controversy, taking advantage of our campaign against high salaries to foreigners to utilize the argument against de Reszké personally. This was what is termed Yankee shrewdness, but it was sure, sooner or later, to be exposed as it now is.

Mr. Reszké can now clear the whole atmosphere by being as frank and candid as we have shown ourselves and by admitting that his statement on European salaries or guarantees paid to him was an error or something of that kind. He gets a very small income in Europe. Why should he persist in perpetuating that false statement signed by him, which claims that his guarantees in the principal cities of Europe are as large as his American. None of the foreign artists receive large fees at home; only very small fees. Mr. Reszké not only owes this retraction to us, but to himself and to his friends in America.

Otherwise the situation remains exactly where it was originally. The high salary crime is the death of musical enterprise by Americans. The only ones who receive high salaries are foreigners. This ostracizes Americans from the musical field and that ends music as a pursuit for Americans.

Now we await an explanation from the Berlin *Boersen Courier* and a statement regarding the age of Mrs. Jean de Reszké also, who would now be sixty-four years old according to that paper—sixteen years older than Jean. We do not believe it. There!

WOLFSOHN'S ARTISTS.

MR. HENRY WOLFSOHN, the musical manager, who returned from Europe last Friday, states to us that among his artists for this coming season are the following:

Mr. and Mrs. Georg Henschel.
Lillian Blauvelt.
Marie Brema.
Henri Marteau.
Julius Klengel, the Paganini of the 'cello.
Emma Juch.
Miss Thudichum, the English oratorio soprano.
Fannie Bloomfield Zeisler, the pianist.
Siloti, the celebrated Liszt pupil, and quite a number of local artists, who have been with him for a number of years. He says further:

"I fully agree with your policy of an active warfare against the exorbitant terms of most foreign artists, and I am working in full accord with you in breaking up these pernicious methods.

"Remember, I am not a speculator, but a manager, and as such am the employé of the artists, from whom I receive a small commission. This has been the policy of my agency ever since I established myself, eight years ago. While I am doing the very best I can for my artists and work faithfully for their interests, I am at the same time obliged to protect my clients, the societies and musical organizations with which I have done business for years, and furnish them the best artists at the lowest possible terms. This has been the secret of my success. I have never lost any societies or artists, unless I chose to make other arrangements for reasons of my own.

"I will not take any foreign artists whose terms are exorbitant, and who consider an American engagement merely as a milch cow—a chance to get as much money as possible in a short time. A good many of these artists are entirely void of any considerations for the principals engaging them or even the common rules of the code of ethics; all they care for is—take the latest steamer possible and the earliest to get away!

"I only arrived last Friday, and although here a few days have closed quite a number of engagements. I expect a very large business this year, as I control a splendid list of artists, who are willing to accept reasonable terms. The Henschels will make an extended tour through the United States as early as October, beginning in San Francisco.

"Of course you are aware I have Rosenthal, 'the little giant,' again for this coming year. All indications are that he will have a tremendous season. He is now in Gastein, where he will remain the entire summer, until his return to America. He is now stronger than ever, having had a rest of over six months. From the correspondence received, the indications are that the musical public in the large

cities are anxiously awaiting with the utmost interest the advent of this great artist.

"Remember, although Rosenthal played only four times last year in this country, his success was so enormous that he was recognized at once by press and public alike as the most colossal pianist of the present age.

"His season will begin in New York middle of November, when he will give recitals in Carnegie Music Hall, November 17, 20, 23 and 27. After that he will play in Brooklyn, Boston and the West as far as San Francisco."

THE BIG CONVENTION.

OUR readers will note with satisfaction that with this issue we present to them a complete report of the M. T. N. A. Convention, which absorbed five days of time and hot atmosphere in the Grand Central Palace in this city.

From the moment of opening almost until the closing exercises the undertaking was one of uncertainty and confusion. A many times mutilated and twisted program was not even given peace during the exercises; the fixed times for the many happenings were of no significance and liberties were taken with them in an alarming manner. One did not know whether to look for a concert in the roof garden or the basement, and when your pet program was located your ears were racked with the chattering of the crowds in the rear, who should be taught to do their talking and promenading in any place other than in a concert hall.

Therefore only those who attended the convention can appreciate the colossal task this paper took upon itself in building up a faithful story of the affair and bringing it to a successful finish. It has never before been undertaken in music journalism, and only this paper could have succeeded under such adverse circumstances. But it was left for THE MUSICAL COURIER to appreciate the fact that a complete record of the meetings is of more value than the convention itself to those interested.

The story contains verbatim reports of the essays, speeches and discussions, and critical analysis of the music presented there by skillful writers, and in the COURIER TRADE EXTRA of last Saturday will be found an exhaustive story of the Music Trades Exposition, which formed a part of the convention.

As the only paper that has given the convention the undivided attention of a dozen members of its staff, THE MUSICAL COURIER'S information booth in the exposition room was a source of comfort to all the visitors and members.

As a matter of record this may also be valuable: The Music Teachers' National Association was founded in 1876 during Christmas week at Delaware, Ohio. The first meeting was brought about through the efforts of Theodore Presser, who was then professor of music in the female seminary at that place.

The first president was Dr. Eben Tourjée (deceased), who presided at the Delaware meeting, and was the president for the next year.

The next meeting was held at Fairport, Chautauqua Lake, in July, 1878. Dr. Tourjée was absent in Europe, and J. A. Butterfield, of Chicago, presided.

In 1879 a convention met at Cincinnati, Ohio; Rudolph de Roode, now of Covington, Ky., president.

Dr. F. B. Rice, of Oberlin, Ohio, was president in 1880-81, and in 1880 a meeting was held at Buffalo and 1881 at Albany, N. Y.

The sixth meeting was held at Chicago; Arthur Mees, of Cincinnati, president.

The seventh and eighth meetings (E. M. Bowman, president) were held at Providence, 1883, and Cleveland, 1884.

In 1885 Dr. S. N. Penfield was president, and the convention met in New York city.

Boston, 1886, A. A. Stanley, of Ann Arbor, Mich., president.

Indianapolis, 1887, Calixa Lavallée, (deceased), president.

Chicago, 1888, Max Leckner, of Indianapolis, president.

Philadelphia, 1889, W. F. Heath, president.

Detroit, 1890, Albert Ross Parsons, of New York, president.

The fifteenth meeting was held in Cleveland, 1892—no meeting was held in '91.

MUSICAL COURIER

TRADE EXTRA.

This paper publishes every Saturday THE MUSICAL COURIER TRADE EXTRA, which is devoted to musical instruments and to general information on topics of interest to the music trade and its allied trades.

The MUSICAL COURIER TRADE EXTRA is especially adapted for the advertising of musical instruments of all kinds, as it reaches all the firms in the music trades of America.

In 1893 a special session (as part of the auxiliary musical congress) was held in Chicago, E. M. Bowman, of New York, chairman.

1894, Saratoga Springs, E. M. Bowman, president.

1895, St. Louis, Mo., Albert A. Stanley, of Ann Arbor, president.

1896, Denver, Col., E. R. Kroeger, of St. Louis, president.

1897, New York city, Herbert Wilber Greene, president.

Everybody concedes that there must be some change in our operatic system. The singers who have been coming here demand such exorbitant rates that they appear to have killed the goose that lays the golden eggs. The de Reszkés, with their comparatively small salaries in Europe and their great salaries here, have done more to keep us from having opera next winter than anybody else. They protest their moderation and disinterestedness, but the fact remains that they were too greedy. There is a limit beyond which it is dangerous to go. They may have argued that they would make more in a few years by charging inflated prices, and they are both growing old. A tenor of fifty-six cannot expect to have any salary many years longer, and perhaps he is wise to get in all the hay he can while the golden sun is shining.

THE above extract is quoted from *Munsey's*, which should at once withdraw the assertion that Jean de Reszké is fifty-six years old. The documentary evidence secured by this paper and published to-day shows that he is in his forty-eighth year, and hence if his voice holds he could have many years ahead to utilize the high salary crime, which we Americans are guilty of imposing upon the musical world. No one ever blamed Reszké or other foreigners for getting all the money offered to them here, but this paper, in all probability, put a temporary end to the scheme, if not a permanent one.

Very little money, comparatively speaking, is paid in Europe to the de Reszkés or Melba or Paderewski or anybody. Their European income is absurdly limited in extent as compared with what they receive here. But what they receive here destroys all American ambition in music, and hence the system must be radically changed.

Coming Our Way.—The new organization founded under the title, The Society for the Advancement of American Opera, ought to receive the sympathetic co-operation of the public here, as its purpose limits the scope of its activities to New York city. The organization is formed to further the interests of American musicians and make it possible for them to get a hearing before their own public. It is perfectly plain to one with only the slightest knowledge of the musical situation in New York that the performances at the Metropolitan are not likely to do any more to advance the interests of American composers than the annual seasons at La Scala. There is no possible chance for an American composer to get for his work a hearing there unless he can pay for it, just as Xaver Scharwenka did last spring when he wanted to hear his opera *Matawintha* on the stage. M. Bemberg, of Paris, can come here and, through the influence of the powerful singers of the company, secure two representations for such a work as Elaine, but not one of those artists would undertake to further the production of an opera of American origin. For these reasons American composers are taking with great success to the writing of operettas, but a society which voices a protest against the entire snubbing of the American composer of opera ought to be encouraged, even though it produces no practical results. Native singers are as well to be taken under the protection of this new society, and it proposes to help them to secure opportunities to be heard in New York. It is significant that one of the promoters of the new association is a composer who had to go to Germany to have his opera sung. Walter Damrosch was lucky enough to have an opera company of his own, and *The Scarlet Letter* got a hearing. But it would probably have suffered the fate of many other unsung works if Mr. Damrosch had not been so advantageously situated. The society includes in its efforts composers who, although not of native birth, have become citizens. —*The Sun*.

A/135

Официальная версия

Неверов.

Dyktowało się w Warszawie, dnia
 siedemnastego miesiąca Marca,
 trzydzieści i osiem godzin i pięć
 minut po południu. Kawał się Jan
 Reschke Kontroler Dyrekcji
 Drogi Żelaznej, liczący lat
 trzydzieści dwa, w Warszawie
 przy ulicy Krzywej pod liczbą
 sześćset dwadzieścia pięć za-
 mieszkał, w obecności Władys-
 ława Uścińskiego, podpułkownika
 Artylleryi Wojsk Cesarско-
 Rosyjskich, tudzież Janowi
 Sekrepanowi Kulczy, Kontrolera
 Najwyższej Izby Obrochotko-
 wej, pełnoletnich, w Warszawie
 zamieszkałych, i okazał Nam
 dziecię płci męskiej, urodzone tu
 w Warszawie w mieszkaniu jego
 na domu czterdziestym Piątym,
 roku bieżącego, o godzinie i
 pół do pierwszej z północy z jego
 matronki Emilii z Uściń-
 skich, lat dwadzieścia trzy
 mającej. Dziecięciu temu na
 Chrzest Świętym, Obytym w
 dniu dzisiejszym, nadane

Diato się w Warszawie, dnia
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tygię osmset pięćdziesiątego ro.
ku, o godzinie i pół do piętej
z południa. Prawił się Jan
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trzydzieści dwa, w Warszawie
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sześset dwadzieścia pięć za-
mieszkały, w obecności Władys.
Ława Uściarskiego, podpułkownika
Artylleryi Wojsk Cesarstwa
Rosyjskich, ludkier Jan
Gieorgijewicz Kulerski, kontrolera
Najwyższej Izby Obračunkowej,
pełnoletnich, w Warszawie
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matronki Emilii z Uściar-
skich, lat dwadzieścia trzy
mającej. Dzieci urodziła się
Chrobiec Świętym, i byłym w
dnia dzisiejszym, nadane

Imię i nazwisko
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zostali imiona Jan Mie. i inna. Mr. Mervelabro,
 czystaw wrodzianym jego. a boscianumcamwio boscian
 chrześnienim byli Jan Wladys, Mr. Braduabro Kyryca
 Jan Kurtz i Anna Krucinska. Myroto Myrcynskow, Cofo.
 Gpisanie tego aktu do petrie. ienie cew amta i cobfimenie
 nie Chrstu Swietego i piznionie biamanokpuzerina onozdano
 zostalo z powodu oczekiwania spurnu ocieudania na boscian
 wakumow. Nijeszypakt, umow. Namoznia a iome
 po edezytanin onego pizni. po spornem onaw, Namu
 sanyim zostal przez Nas, wraz bismem ce omuzem wdeu.
 z yciem i inwialkami. - piznu. Owsne wam podnucania. - piz.
 caln. / A. Jan Bogdan M. m. caln. / Kc. Mr. Coddan
 p. a. pizob. Jan Reschkegiz. B. M. u. o. Nam. Mr. pizuwie
 Wladyslaw Uliarski, Jan omey. - Braduabro Uprysk.
 Gregran Kulesza i inwialki. - Mr. Ujanab Kyrenia boscianmulo.
 Co pizumomow boscian u pizubow boscian.
 Zab. Sprubam Cezda elmu

Owo cia boscian boscian pizumomow
 na pizubow i zomow mianomow, namu.
 Owsne boscian boscian boscian boscian.
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 1. Namu boscian 23 Nam 1897.

Frederodamers Cezda
 Myrobow boscian boscian boscian
 Zab. Sprubam Cezda elmu





THE BRAHMS PIANO MUSIC.

In order to gaze into this composer's secret soul it is necessary to familiarise oneself with his piano.—Louis Ehler.

Of the younger contemporary tone poets it was principally Brahms whom he revered and pursued with that attention that a gardener bestows upon the growth of a rare plant. Had it been his fate to play a part as a tone poet, it is not improbable that Brahms' style and his own would have coincided at many points. A certain faculty for bringing a mood that was apparently outside of the pale of all experience down to the level of the familiar, as is met with in Brahms, may also be found in the few examples of his (Carl Tausig's) studies known to us.—Louis Ehler's *Carl Tausig in From the Tone World*. English Translation by Helen D. Trethar.

I.

Of course I mean the solo piano music of Brahms. The piano and violin sonatas, the quintets, the quartets, the horn trio and the two piano concertos I may of speak later, but it seems to me that with the death of the master the time has come for an extended and careful investigation of the piano sonatas, the rhapsodies, the intermezzi, the capriccios, the fantasias, the ballades and all the smaller and curious forms left us, a collection, let me preface by declaring, that no music since Chopin is so significant, so original. Now that I have thrown down the challenge I must at once proceed to pick it up by making some qualifications and one explanation.

* * *

Brahms occupies an unsought for and rather unpleasant position in the history of contemporary music. Without his consent he was championed as an adversary of Wagner, and I believe Eduard Hanslick, most brilliant of critics, had something to do with this false attitude. Hanslick hated Wagner and adored Brahms. There you have it, and presently the silly spectacle was observed of two men of straw being pitted one against the other and all musical Europe drawn into a quarrel as absurd as the difference between tweedle-dum and tweedle-dee. Wagner and Brahms are the very antipodes of art, and let it be said most forcibly that art contains easily without violence the various music of two such great artists, although some critics differ with me in this.

Wagner was a great fresco painter, handling his brush with furious energy, magnificence and dramatic intensity. Beside his vast, his tremendous scenery, the music of Brahms is all brown, all gray, all darkness, and often small. It is neither imposing in the operatic sense, and it reaches results in a vast, slow, even cold blooded manner, compared with the reckless haste of Richard of the Footlights. One is all showy externalization, a seeker after immediate and sensuous effects; the other one of those reserved, self-contained men who feel deeply and watch and wait. In a word, Wagner is a composer for the theatre, with all that the theatre implies, and sought to divert—and nearly succeeded—the tide of music into theatrical channels.

Brahms is for the concert room, a symphonist, a song writer, and above all a German. I wish to emphasize this point of nationality. Wagner was the Celt, with a dash of the Oriental in his blood, and he bubbled and foamed over with primal power, but it was not the reticent, grave power of the Teuton, who, as Amiel puts it, gathers fuel for the pile and allows the French to kindle it. Whether it was Wagner's early residence in Paris, or perhaps some determining pre-natal influence, he surely had a vivacity, an *esprit*, imagination and a grace denied to most of his countrymen, Heine excepted. Now you may look for these qualities in Brahms, and they are rarely encountered. Sobriety, earnestness, an intensity that is like the blow of a steam hammer, and a rich, informing spirit there are, and undoubted temperament also, but as there are temperaments and temperaments, so the temperament of Brahms differs from the temperament of Wagner, the temperament of Chopin and the temperament of Liszt. There is a remoteness, a sense of distance in his

music that only long pursued study partially dissipates. He is a chilly friend at first, but the clasp of the hand is true, if it is not always charming. I find the same difficulty in Beethoven, in Ibsen, in Gustave Flaubert, and sometimes in Browning, but never in Schumann and never in Schubert. As Emerson said of Walt Whitman, there must have been a "long foreground somewhere" to the man, and that foreground is never wholly traversed with Brahms.

You will ask me what is there then so fascinating in this austere, self-centred man, whose music at first hearing suggests both a latter-day Bach and a latter-day Beethoven?

The answer is simply this: Brahms is a profound thinker and improves on acquaintance; his chilliness is in manner, not matter; he is a thinker, but he also feels sincerely, deeply, and maybe, as Ehler says, feels with his head and thinks with his heart. He is hardly likely to become popular in this generation, yet he is a very great artist and a great composer. Von Bülow was enjoying a little of his perverse humor when he spoke of the three B's. Brahms is not knee high to Bach or Beethoven, yet he is their direct descendant, is of their classic lineage, although a belated romanticist, and the only man we see fit to mention after the two kings of the tone art.

This does not mean that Schumann, Berlioz, Tchaikowsky, Liszt, Wagner and the rest are not as great, or even greater, but simply that certain immutable and ineluctable laws of art are understood by Brahms, who prefers to tread in his own fashion the beaten path rather than conquer new ones.

In 1853 Schumann wrote his New Paths, and Brahms became known. Schumann had doubtless certain affinities with the young man of twenty, and he also recognized his strangeness, for in the first bar of Brahms you are conscious of something new, something strange. It is not in the form, not in the idea, not in the modulation, rhythmical change, curve of harmonic line, curve of melodic line, yet it is in all these that there lurks something new, something individual. This same individuality caused Schumann to rub his eyes when he heard the C major sonata, and made Liszt grow enthusiastic when he read the scherzo in E flat minor.

I quite agree with Spitta that it is a mistake to suppose that Brahms worked altogether on the lines of Bach, Beethoven, Mozart and Schumann. I called him a "belated romanticist" a moment ago because much of the content of his music is romantic, and in his latter days excessively modern. It is his adherence to classic forms, to a harking back to the methods of the sixteenth century, that the music of Brahms so often misleads both critic and public. Spitta dilates most admirably upon the richness and variety of his tonality, by his reversion to almost forgotten manners and modes; the Doric, his characteristic use of the octave, the sharpening of minor thirds and sixths, his remarkable employment of the chord of the sixth, sharp transitions in modulation, and the revival of playing common time against triple time, and the use of rhythms and tonalities that are vague, indeterminate and almost misleading, without damage to the structural values and beauty of the music.

Then in form Brahms knows the canon as no other composer. Listen to Spitta: Schumann had already seriously studied and revised the canon, which had sunk to the level of an amusing exercise; Brahms interested himself in its stricter construction and used it in a greater variety of forms. The extension and diminution of the melody again—that is to say, the lengthening of the strain by doubling the value of the notes, or shortening it by diminishing their value, which was such an important element of form in the fifteenth and sixteenth centuries, came to light again for the first time with all its innate musical vitality when Brahms took it up, and even in his earliest works (for instance, op. 3, No. 2) showed how thoroughly he understood it. The same is to be said of the method of inversion, the derivation of a new melody from the former by reversing the intervals. When the use of such "artifices"—as they were called with an amazing misapprehension of the very essence of music—had from time to time been admitted, they had always been restricted to what was termed a "Gelehrten Satz"; that is to say, they were worked out as school exercises and formed no part of the artist's living work. But with Brahms

they pervade all his music, and find a place as much in the piano sonata and the simple ballad as in the grand choral pieces with orchestral accompaniments.

The *basso ostinato*, with the styles pertaining to it—the *Passacaglio* and the *Ciaccona*—resume their significance for the first time since Bach's time, and their intrinsic importance is enhanced by the support of the symphonic orchestra.

And with all this, as Ehler truly says, "Brahms' art undoubtedly rests upon the golden background of Bach's purity and concentration."

* * *

I know it may be questioned whether Brahms belongs to the romantic camp, but while he has absorbed with giant-like ease the individualization of voices and the severity of Bach, yet he is a modern among moderns. How modern you will discover if you play first the early music of Schumann, or the music of Chopin's middle period, and then take up the B minor rhapsody or some of the later fantasias, and Brahms seems so near, so intimate, so full of vitality, while the romantic music has a flavor of the rococo, of the perfume of the salon, of that stale and morbid and extravagant time when the classics were defied and Berlioz made a bigger man than Beethoven. But all passes, and time has left us of Schumann's piano music the Symphonic Variations, the F sharp minor and the F minor sonatas, the fantasy in C and the concerto, while the mists are slowly enveloping most of Chopin's earlier music. Doubtless the studies, preludes, the F minor fantasy, one polonaise, the barcarolle, the F minor ballade, the C sharp minor and the B minor scherzi will live forever, and I am not so sure that I could swear the same of the piano music of Brahms. However, escape this fact we cannot: Brahms is our most modern music maker, and if, as Edward MacDowell says, Tchaikowsky's music always sounds better than it is, the music of Brahms is often better than it sounds!

Now I have made all of my qualifications, and my single explanation is this: I am not a reckless Brahms worshipper. There is much in his music that repels, and I have often studied his piano with knitted brow. After the exquisite, poetic tenderness of Chopin, the overflowing romance of Schumann, the adorable melody of Schubert, and the proud pose of Weber—who prances by you on gaily and gorgeously caparisoned arpeggios—Brahms may sound cold, formal, and much of the mathematician. But strip him of his harsh rind, taste the sweetness, the richness, the manliness of the fruit and you will grow enthusiastic. I, too, was once an unbeliever, and I wish to thank Ferdinand Sinzig, who has done so much and worked so unselfishly in the Brahms cause, and who first made straight the way for me, and also to express my joy that an artist of the magnitude of Rafael Joseffy should both by precept and practice do so much for the greater piano works of the dead master. Joseffy makes Brahms so beautiful that he may end by making him possible, if not popular.

* * *

It would be easy and it would look imposing for me to map out three styles in Brahms, as De Lenz did with the piano sonatas of Beethoven. But it would be manifestly absurd, for as much as Brahms gained in mastery and variety in his later years, yet he was more Brahms in his op. 1 than was Chopin in his op. 2—the famous La Ci Darem, the variations that led Schumann to his famous discovery. Take, for instance, the E flat minor scherzo, so different from Chopin's glorious one in the same key in the B flat minor sonata. This scherzo of Brahms is an op. 4, and he played it for Schumann during the historical visit to Düsseldorf. It has in it something of Chopin, more in color than idea, and it is so free, so flowing, so plastic, so happily worked out, that it must have come upon Liszt and Schumann as something absolutely new. Yet I find it old-fashioned compared to his ops. 116 or 117 or 118 or 119. Even the rhapsodies strike a new note, so I may without impropriety, and I hope without pedantry, make a general division of his piano music into two groups. In the first I include the three sonatas, the scherzo—which is a separate opus—the variations, the four ballades, and the Walzer, op. 39. There is then a skip to op. 76 before we encounter solo music, and

here I begin my second group with the eight capriccios and intermezzi. Then follow the two rhapsodies, and until op. 116 we encounter no piano soli. With op. 119 Brahms' contributions to piano literature end. The two books of technical studies, fifty-one in all, will be considered, as will the Hungarian dances, arranged by the composer from the orchestral partition.

This grouping is purely arbitrary, and I warn you that the composer cannot be pinned down to any such cataloguing, for we find in his second sonata, the one in F sharp minor, stuff that is kin to his latest works and in some of his new fantasies a reversion to the Brahms of the Ballades.

Regarding his technics I can only recommend to you a close study of the music. There is much that is unusual side by side with the most trite patterns. He has a special technic, sudden extensions, he is fond of tenths and twelfths—the interlocking—for instance, in the capriccio in D minor with its devilish rhythms and cross accent, and the spreading of the triplet over two bars of three-four time—the rapid flights in chord playing—all these things require a firm seat in the saddle, hands with ten well individualized voices and a light wrist. The best preparation for Brahms is Bach, then the toccata of Schumann, and then the Brahms studies. There are scales in Brahms' music, but not many. His passage work is of the most solid character, broken chords, double notes, especially thirds and sixths, and few arpeggios. The triolen he has idealized as did Wagner the essential turn, and his accompaniment figures are always simple, indeed vital parts of the composition. Brahms is not a great original melodist. Like Schumann his melodies can hardly be divorced from his harmonies. He had his moments of ecstatic lyricism, and I can show you dozens of specimens of perfect melodies in his piano music. He is not always gloomy, forbidding, cross-grained and morbid. Take the first movement of the D major symphony, the slow movement of the F minor sonata, lots of the songs, the horn trio, and tell me if this man cannot unbend the bow, say lovely, gracious things and be even nimble of wit and of gait?

Regarding Brahms' muddled orchestration, that is a question I leave to my betters. Scored in the high, violent purples and screaming scarlets of Richard Strauss, the grave, reflective, philosophic accents of the C minor and E minor symphonies would be as foolishly attired as Socrates the day Plato insisted on his donning the fashionable costume of Athens' gayest youth. I have searched vainly in the Banquet for this story, but am unable to find it. It comes to me from Hugh Craig, who got it of the late Professor Jowett, of Balliol College. It will at least serve for a simile, even if so far fetched from the "burning Isles of Greece."

Touching the muddiness and heaviness of the doubled basses of the piano music, I can only say that it is a matter of taste. Some pianists, indeed some musicians, do not care for a broad foundational bass. The arpeggio figure in the left hand has been worked to death, and it is a relief to find Brahms making his accompaniment figures an integer of the piece itself.

Brahms has dealt the death blow to the tyranny of virtuosos passage work. No composer dare follow him and expect to build up, to advance, who employs passage work for the sake of mere display of the desire to dazzle. Every note of Brahms belongs to the framework, to the musical scheme. He is more Hellenic than Mozart in his supreme economy, and not even Beethoven is more devoted to formal beauty. He has not much sense of humor, and the scherzi, while not being as ironical or as brilliant as Chopin's, are none the less misnomers. In his working out sections the marvelously invention and logical brain of Brahms is seen at its culminating splendor. As free in his *durchfuhringsatz* as the wind, he has emancipated the sonata form in the matter of tonality and in the matter of emotional content. Excepting Chopin and Wagner, no composer has ever exhibited such versatility in the choice of keys. His use of mixed scales—a result of his studies in Hungarian music—gives his music its intensely foreign coloring. There you have Brahms, a German, a follower of Bach and Beethoven as regards polyphony

and form, a reticent romanticist and a lover of a certain colorings that I call foreign, because they are certainly not European. He has appropriated the Magyar spirit with infinitely more success than Liszt—take the last movement of the B flat major concerto—and when I say Magyar I almost mean Asiatic.

Brahms has in the piano concerto freed the form forever, while writing within the limits of that form. His two concertos are concertos, not rhapsodies and fantasies, and the solo instrument, instead of being a brilliant but loquacious gabbler of glittering platitudinous passage work, is now the expounder of the musical idea and the staunch ally of the orchestra.

Despite his vast knowledge, an almost magical erudition, there is a certain looseness and want of finish about Brahms that is refreshing in these days of Art for Art sake and the apotheosis of the cameo cutter. He is never a little master, although he can work exceeding fine and juggle for you by the hour the most gorgeous balls of bitter-sweet virtuosity. He is not, I say, always the pedant, and he can be as dull as ditch water two times out of ten. He has his feminine side—his songs—but in the main he is a muscular male, not given to over expansion and not always companionable.

I agree with Mr. Edgar Kelley that his music is not always *klaviermässig*, but then the same objection was urged against Beethoven, Schumann and even Chopin! I prefer a granitic bass, although the doubling is not always agreeable. But Schumann and Chopin were sinners in this respect, especially the former. That is why I recommend the great toccata in C as a preliminary study to Brahms. To sincere antagonists of Brahms, such as Mr. Henry T. Finck, I can only say that not every poet is to one's taste. Browning's Sordello is crabbed music after Tennyson, and Swinburne cloying after Matthew Arnold or Arthur Hugh Clough. But the inner, the spiritual ear is longer enamored of the harmonies of a Brahms or Bach than the sonorous splendors of Wagner and Verdi. It is the still, small voice that is discerned in a Brahms adagio or a Chopin prelude that abides by us and consoles when the music of the theatre seems superficial and garish. For those who do not care for Brahms, why, then let them choose their own musical diet. They are, however, some of us who prefer his lean to other composers' fat. The light that beats about his throne is a trifle dry at times, but it is at least white, and the time comes to all when the chromatic ceases to make thrall, and line, not color, seems the more beautiful. Therefore do not follow me further if you are a genuine anti-Brahmsianer. You might hear unpalatable truths.

Chaminade Not Coming.—Mr. Wolfsohn has not engaged Mile. Chaminade. She is in delicate health, and not sufficiently strong to undergo the hardships of an American tournee.

Pianists Sailing.—Messrs. Theodor Bollmann, Bernard Hemmersbach and Albino Gorno sailed for Europe this week. They expect to visit their old friends abroad. Mr. Hemmersbach, however, will return to Paris.

William C. Carl's Sunday Services.—Many of those in attendance upon the M. T. N. A. wended their way to the "Old First" Church last Sunday, where Mr. Carl and his well balanced choir of fourteen members gave a special musical service, both morning and afternoon.

Bloodgood.—The great contralto, Katherine Bloodgood, scored a triumph at Brantford, Ont., last week in the oratorio of The Messiah, which was given under the auspices of the Brantford Musical Society. We append some of the criticisms:

Some of the finest things in The Messiah fall to the contralto. They could not have fallen into better hands than those of Mrs. Bloodgood. Her oratorio work seems upon the verge of perfection. That she is a thorough artist goes without saying, and last evening she more than fulfilled all that was expected from her, and that was no medium standard of excellence. She has a delightfully sweet, sonorous, contralto voice of exceptional purity and rich quality. In the air He Shall Feed His Flock she created an ovation for herself, while in her rendering of that amazing aria, He Was Despised and Rejected of Men, she achieved a triumph of her art. Her every effort was deservedly, and she was presented with a couple of handsome bouquets of flowers.—*The Brantford Expositor*, June 24, 1897.

The contralto solos were intrusted to Mrs. Bloodgood. She is the possessor of a magnificent voice, and it would be impossible to imagine more sonorous notes. The recitative Behold, a Virgin Shall Conceive and Bear a Son! and the air O Thou that Telles Good Tidings to Zion exhibited her powers to splendid advantage, and the favor in which she then established herself with the audience was fully maintained to the end, particularly in the air He Was Despised and Rejected of Men. Mrs. Bloodgood is a charming artist, and it was a matter for regret that her powers were not more frequently called upon.—*The Courier*, Brantford, Ont., June 24, 1897.

Melba's First Teacher.

THIS paper was the first to refer to Sig. Cecchi, the first vocal instructor of Melba, who died recently at Melbourne. Someone writes to a friend of the *Sun* as follows:

Miss Mitchell (now Madame Melba) began singing as an amateur many years ago and sang in a church choir in Melbourne. She went then to Cecchi and got some music lessons from him. He immediately became very enthusiastic about her voice, and when her father lost all his money, rather than let her go he offered to go on teaching her on her simple promise of some payment at a future time. This he did for nearly five years. During that time Cecchi was the only person who believed that she had a future, and always encouraged her. It was due to him that Madame Melba began to sing in concert, and it was on Cecchi's advice that she decided to go to Europe and try the stage. I was present at a concert (I believe it was in '86 or '87) given at the Town Hall in Melbourne to provide her with funds for the purpose, and remember going behind the platform with Cecchi to congratulate her on her success. As she was then the star of the concert, she cannot be said to have been a beginner. I may mention that in this concert she sang one or two pieces in Italian which she had learned from Cecchi, too.

After this she went to Europe and placed herself in the hands of Madame Marchesi, from whose studio she proceeded to her triumphs.

Helene Bartenwerfer Sails.—This charming young soprano left Thursday on the *Bremen*, to fill an engagement in Hamburg-von-der-Höhe, Germany, for two months, expecting to return in the early autumn.

Abbie Clarkson Totten's Studio.—This brilliant young coloratura concert and church soprano has removed her studio to 333 West Twenty-third street. She has for some time past sung at the Twenty-fourth Street M. E. Church (Dr. Hamlin's), where her artistic efforts have been warmly appreciated.

Elsa Flemming, Composer.—Miss Flemming's latest is a Valse Gracieuse, La Jeune Debutante, and is a graceful and catchy salon piece. There is an aristocratic tint to the piece which is simply charming. The young composer, who is still in her teens, is a daughter of Mr. Otto Flemming, of Lord & Taylor's, himself well known as a baritone singer, having occupied many positions in prominent churches of New York.

Charles Meehan Sings.—Young Mr. Meehan, the soprano soloist, paid a short visit to his former home, Geneva, N. Y., last week. He sang Braga's Angel's Serenade, with violin obligato by Miss Agnes Dempsey, excellently played, with Professor Huerter at the organ. He is considering an offer to return there soon for a concert. Last Sunday he sang at St. Peter's, Seabright, and while there was the guest of Dr. Moses, secretary of Monmouth Beach Club. The numerous English, Portuguese, French and German press notices we have heretofore printed all show the success this fine young singer had in Europe; he is duplicating those successes here.

Edmund J. Myer's Lecture-Recital at Buffalo, July 7.—This is the program for this event, which is attracting much attention, to be given in the fine Chapter House:

The Old Italian School.	
The Prevailing Modern Systems.	
The Present Trend of the Advanced Thought of the Profession.	
Edmund J. Myer.	Buck
Sunset.	Miss Winifred Williams.
Sergius to the Lions.	Wallace
Miss Selma Vere Milne.	
The Charmed Cup.	Rochel
By Bendemeer's Stream.	Gatty
Allen G. Waterous.	
True Conditions of Tone.	
Edmund J. Myer.	
The Loreley.	Liszt
Miss Harriett E. Welch.	
The Countryman at the Oratorio.	Milne
Miss Selma Vere Milne.	
The Windmill.	Tuckerman
With a Violet.	Grieg
Allen G. Waterous.	
Emotional or Self Expression.	
Edmund J. Myer.	
Ritournelle.	Chaminade
Vorrei.	Tosti
Miss Winifred Williams.	
Elsa's Dream (Lohengrin).	Wagner
Miss Harriett E. Welch.	
The Two Grenadiers.	Schumann
Allen G. Waterous.	
Accompanist, Edward R. Myer.	

Mr. Myer's summer school is sure to draw many student teachers. At his ensemble class, besides the study of tone, &c., there will be given a series of practical, vocally illustrated talks on the study, development and control of the voice, the principles of teaching and the art of singing. Also a time devoted to questions and answers, as well as the singing and analyzing of songs.

The studio, 633 Main street, will be permanently occupied after September 15 by Edward R. Myer, a prominent teacher, and a pupil of Edmund J. Myer. Mr. Edward R. Myer has lately returned from Europe, where he has spent a year, studying with the most eminent masters. Chauncey Olcott writes him:

MY DEAR MYER—I see you are going to Buffalo to teach. You will find more good voices there than you ever met with before, and they are lucky to find such a good and careful master. Best of good luck go with you. Yours in Irish, CHAUNCEY OLCOTT.

M. T. N. A.

Nineteenth Annual Convention.

Grand Central Palace,
New York City.

June 24, 25, 26, 27, 28, 1897.

THE doors of the auditorium in the handsome brick building at Forty-third street and Lexington avenue were open long before 9 o'clock. And this was well and proper, for the delegates to the M. T. N. A. gathered early. They stood about in groups, discussing musical "politics," greeting old friends and making new ones. It was after 9:30 when Prof. Franklyn B. Hooper called the inaugural meeting to order, and the nineteenth annual convention was under way.

In his opening address Professor Hooper congratulated the members and friends of the M. T. N. A. on the work they had accomplished in the last two decades. He referred to the musical events which have taken place under their auspices, to the educational features of the association, and approved—with the patriotism of one who is a citizen of Greater New York—the choice of this city as the centre for the larger and broader work of the association.

"Especially," he said, "I would lay emphasis upon the encouragement you are giving to the country, first, in setting a new standard of musical achievement, and second, the efficiency with which you are serving the educational needs of the country to-day. You have made good music easily accessible to all classes and conditions of men."

Professor Hooper laid much stress upon the fact that the M. T. N. A. has proved itself a real educating force in music; that it has made music not an ornament of indolent life, not a fetish, but an essential part of education. He spoke of the value of music in the public schools, and concluded by again expressing his gratification that the nineteenth meeting of the association was held in New York.

Mr. Hooper is a tall, slight, bearded, handsome man, and in spite of the unfortunate acoustic properties of the glass-roofed auditorium he made himself heard to good effect. He was warmly applauded.

It was expected that Mayor Strong would welcome the association to New York and extend to the visitors the pleasing, if fictional, compliment of "the freedom of the city." But Mayor Strong was elsewhere. His place was taken by Mr. Jeroloman, president of the Board of Aldermen. Mr. Jeroloman looks like Mark Hanna. He made a little speech of superlatives. He said he could look back twenty-five years and see the immense progress music had made during that time in the schools and homes and churches.

"I remember," said he, "when it was difficult for the citizens of our great city to hear singers and music—now we can hear music in our homes and

flats. There is no field where she [*i. e.*, music] cannot enter, and if one knows her not he is outstripped in the race."

In this wise vein the alderman continued for some time. Now and again he was distinctly humorous, though probably his intention was serious, but when a man who knows nothing of music gets up on his hind legs and talks about music he usually is funny.

"I notice," said he, "that woman is going to *challenge composition*, and I think she will equal man, if she does not prove his superior. We look to woman," said the alderman, "for everything that is pleasing. The only reason we have no women composers is because man has occupied the field. Man shouts: 'Beware of woman's determination—her iron will,' but I say that where woman fails man cannot succeed."

All this and much more Mr. Jeroloman said, and then after paying a graceful compliment to Mrs. Theodore Sutro retired amid applause.

President Green's address follows:

FRIENDS AND ASSOCIATES—In officially opening the nineteenth convention in the twenty-first year of the Music Teachers' National Association, I desire to extend in behalf of the various committees of the association my thanks to his honor the President of the Board of Aldermen for his cordial address and hospitable welcome to the profession. His presence here this morning is practically an indorsement of the great musical fraternity. I am glad to assure him that the musician morally and numerically is entitled to his consideration.

His vote is not a problematical factor, but will be found among those of the honest citizens, a pledge of his interest in justice, economy, and all that promotes the development of the community, be it educational, commercial or political. And I am proud also to assure him that this municipality enjoys not alone the distinction of being the most important city in America, but America's musical art centre. The present meeting should mark a crisis in the history of this association; having now completed its twenty-first year of existence and attained to its majority, it justly proclaims its virtue and its maturity. It proposes to lay aside the dreams and pleasure of youth and grapple seriously with the problems confronting it, to measure out to its members and the fraternity such share of forceful effort as befits the man and not the youth, and it is entirely proper that New York should be the seat of its deliberations; that the energy and musicianship which is concentrated in the metropolis should be enlisted in solving the great problem confronting it as to its future activity.

I next desire publicly to officially express, in behalf of the earnest teachers and music lovers who comprise the membership of this great organization, my thanks to Mr. R. Huntington Woodman, Mr. Frank Herbert Tubbs and Mr. Louis Arthur Russell, of the executive committee, and Dr. Henry Granger Hanchett, Dr. John Cornelius Griggs and Dr. Gerrit Smith, of the program committee, for their indefatigable labors in developing and bringing to a successful issue the convention so auspiciously opened this morning; also I desire to publicly acknowledge the co-operation and helpful activity of Mrs. Theodore Sutro, and the coterie of brilliant women who have joined with her in the earnest effort to organize the Woman's Department, showing the splendid attainments of women in the professional field.

When the young man attains to the age of twenty-one he is supposed to look about for a proper helpmate to encourage him in his battle with life. So the M. T. N. A. has celebrated its twenty-first birthday by adding to it a Woman's Department, and I am sure none will dispute the wisdom of such a course when they examine the Woman's Salon and enjoy the programs prepared by that committee.

There are many other committees and friends who are justly entitled to public acknowledgment for their efforts, which we will not mention in detail. We cannot, however, overlook the loyalty and enthusiasm of the Local Organization Committee, composed of 200 of New York's best musical citizens. It is this committee, actuated by municipal pride, recognizing the purpose of the M. T. N. A., its creditable work in the past, and its great possibilities for the future, who have encouraged and supported the officers of this body in their efforts to restore the organization to its rightful position as the most influential body of organized musicians in America.

It would hardly be just to close the account of our obligations without alluding to the diligent courtesies of the press. The New York and Brooklyn papers have given careful and exhaustive accounts of our progress in developing this meeting. The press of the leading cities in all States, including the musical journals, have also been cordial, and we, as a profession, cannot fail to concede that whatever concerns the public good in such large measure as is compassed by this association is sure to receive the support of the press.

I am impressed with the thought that this hour is pivotal and momentous. Pivotal, because the twenty-one years of the history of the M. T. N. A., during which its officers have adhered to a certain definite plan of activity, must necessarily culminate at this meeting and stand on the musical records of the country in sharp contrast to, and comparison with, the years that are to follow, when the work will be carried on in a manner befitting the new musical conditions and widely differing requirements of the times. It is momentous because the grave responsibility attending its future conduct is coupled with the uncertainty of finding in combination the quality of mind and strength of purpose to safely assure its wisest and ripest development.

Shall not the members of this association who are present at this the nineteenth meeting be accredited with the honor of having forged the strongest link in the chain of its history—a link which connects a formative and in many respects creditable past with a brilliant and definite future?

It is not from choice but necessity that I must at this point remark upon my personal relation to the association, and explain my presence in this official capacity. In 1896,

at the Denver meeting, I read a paper before the association upon the past and possibilities of this body. The view taken in retrospect was not in all particulars satisfying. The ideas expressed of the possibilities of the association were consistent, in view of the unorganized energy of the profession. To be brief, as a result, the association elected me to the presidency. I have not yet decided whether the distinction was intended as a punishment or as a compliment to my audacity. How be it, I accepted the office, strong in my confidence in its future power and usefulness, but doubtful on the score of the honor attending it. The outgoing president told me that for want of interest and support by members of the association he had carried the whole burden on his own shoulders for two years; first as chairman of the executive committee, then as president.

I had heard a past president facetiously allude to the significance of our initials, calling it the "empty any." Another ex-president had assured me that the association was dead beyond all possibility of resurrection.

Secretary Perkins said in a speech before the convention: "If Mr. Greene can put this fast asleep association upon its feet, let us make him president." Another complimentary past officer, who evidently had his opinion as to my capacity, said: "Well, it's a case of the 'drowning man grasping at a straw,' and I say, let us see what Greene *can* do." One of the vice-presidents humorously alluded to me as the "Moses who was to pilot the association out of the wilderness."

Such was the state of feeling not only at the convention but throughout the country at the time of the meeting at Denver. There was an enrollment of only sixty-one members. The association had a debt of \$1,100, and voted a salary of \$600 more to the secretary, increasing the present executive committee's responsibility by a debt of nearly \$2,000. The above clearly points to the fact that I had been given a commission, and an unenviable one. Is it surprising that I raised the question as to the honor attached to a commission so fraught with difficulties and so clearly condemned by professional prejudice? My faith in the association, however, as representing the highest possibilities in organization, was boundless. I felt that could the 10,000 musicians who had been enrolled as past members be brought to recognize the new conditions confronting them and the ability of this body to meet these conditions by intelligent reorganization, that it not only would commend itself to their support, but would attract higher grades of membership, a wider diversity of musical representation and become immeasurably stronger in opportunity and influence. It would be worse than presumptuous for me to seem to invite comparison between the Denver and New York conventions and take any credit for the difference in showing. Difference in location and management may account for transient enthusiasm; but transient enthusiasm bears but a small relation to strength of progress. Nothing is further from my intentions than to question the purpose or achievement of this body in the past. In examining the various reports one is compelled to admire and applaud the association for its courage and faithfulness to the cause. Can we measure the influence which has been exerted through the publication of the various essays read before it from year to year by its able thinkers?

Under the auspices of the M. T. N. A. was given the first program of American compositions, in 1884, in Cleveland. It was at an M. T. N. A. convention that the subject of American copyright law was first introduced by Willard Barr, of Boston, and through the efforts of a committee appointed by this association the national legislative bodies entertained the subject and took action which led to the protection of American composers and publishers. One of the most remarkable results of this organization is the American College of Musicians, formed for the purpose of securing higher standards for the instructor. Another unquestionable outcome of its activity has been the establishment of the various State associations, which as factors in the advance of general musical culture can hardly be estimated.

The subject of music in the public schools has also been warmly espoused. It was taken up at the inaugural meeting of the association twenty-one years ago, one paper being read by Luther Whiting Mason, of Boston, and a second paper by N. W. Fairbank, of Michigan, was read by Mr. George W. Chadwick. In 1885, at the New York convention, the Hon. John Eaton, United States Commissioner of Education, read an essay on Musical Education at Home and Abroad, in which systems of popular musical education in use by various European nations were compared with the work done in America, showing the very inefficient state of our own system. He remarked upon the extreme difficulty of obtaining statistics of any value to the Government which could be relied upon as a basis for legislation. His paper was followed by a motion made by Mr. Theo. Presser, of Pennsylvania, that a committee be appointed to assist in gathering accurate data of the status of public school musical training in the principal cities. The information thus obtained was so reliable that Commissioner Eaton published and circulated it in pamphlet form at the Government's expense. This circumstance is suggestive; the Government authorities are quick to recognize and avail themselves of material that has an important bearing on education, be it popular or special. And the future policy of this body can comprehend no more worthy or honorable function than that of co-operating with the Government in furthering the spread of knowledge.

The association also exerted its influence in establishing the international pitch. After much opposition, in 1888, the Music Teachers' National Association adopted the standard 435a for all instruments used in its concerts. It was not until 1892 that this standard was adopted by the piano manufacturers' associations.

Much has been accomplished in terminology, technical aids, musical criticism, advancement of church music and all forms of composition. Many opportunities have been given the composer to have his music performed by creditable orchestras under experienced directors.

Such are but a few of the invaluable educational features which have been warmly espoused and developed by this association. And thus are we able and glad to show that in view of its record every musician present who has indorsed the M. T. N. A. by becoming a member has every reason to be proud of his connection with it. But what of our future? Wherein do we find a reason for alluding to the necessity for reorganization? The keynote of the situation to-day is the necessity for a general recognition of

our importance as an educational power. Until we comprehend our own possibilities for influence, and assert ourselves in their presentation, how can we hope to command recognition by powers that are higher than we? In view of our membership numerically, territorially, and of the trend of our efforts, our mode of research and presentation, we have no right to call ourselves a national body. Our title is a misnomer. The musician has an instinctive sense of justice which compels him to repudiate a thing which bears upon its face the stamp of inconsistency. My plea is for a national association. By that I mean a representative body—a house composed of eminent and successful writers, thinkers and artists, whose attainments have placed them in the van of professional activity, whose opinions carry weight, and who in every instance stand not alone, but as representing either a university, a college, a school, a society or a constituency of their several specialties.

The voting power of this association should be a delegated power. It first should be able to show through its delegates the aggregation of attainment in every town and city of importance. Second, it should constitute and maintain itself as a tribunal beyond whose judgment there should be no appeal, and as a medium most directly in touch with institutional and other educational forces devoted to the furtherance of the art. Third, it should wield an influence so strong that it would receive recognition and co-operation from the Government as well as the support of capital. Fourth, it should not only be able to dictate the policy but fix the standard for every branch of musical effort. Fifth, in addition to its delegate sessions it should locate and control periodical conventions, where examples of artistic attainment may be presented. These concerts should comprehend only such musical and literary efforts as would meet the unqualified approval of the most cultured.

Such are a few of the prerogatives of (rightly named) a Music Teachers' National Association. The musical profession of this country is exceptionally powerful, both in numbers and intelligence. The intimate relation of music to every phase of civilized existence renders its culture a necessity. It is incumbent, therefore, upon this association that it be composed of capable and distinguished men and women, and that their deliberations be conducted on a plan superior to all individual considerations. Just here we disclose our most lamentable weakness. The mode of conducting our business and the radical defects in our system have presented opportunities for personal consideration to outweigh standing or musicianship. The frequency of our meetings and our itinerant proclivities are largely accountable for this. There should be a convention centre, out from which delegates could be sent to conduct examinations or conventions, and we should no longer exist without a permanent place of abode. This leads to the central thought in my essay at Denver, as to the possibilities of this association and the ultimate object of our plans for reorganization—the Music Teachers' National Academy. Here my purposes are clearly defined.

No one knows better than myself that the National Academy cannot be created; it must be a growth. The conditions that have existed and are shaping themselves today are but stepping stones to the future perfect system which shall shed lustre upon the men and women who have shared in the struggle for its development. I can hardly do better here than to quote from the very able editorial of Mr. Manchester, written in the June issue of the *Musicalian*, in which he says: "The first requisite in such an effort will be wide discussion and careful weighing pro and con of conditions, circumstances and projects," and in another clause he observes: "A national association must be national in its conception. It must have within it the germ of a broad, universal influence. It cannot be, in the slightest degree, local in character. No matter how wisely it be planned, no matter if it be conceived on the broadest and most far reaching nationalism, its existence is destined to be but short, unless the musicians of the country, from the humblest to the most prominent, unite in a spirit of fraternal and zealous support of its endeavors. Unless we are ready to do this let us in all honesty say so, and drop the entire scheme. If we cannot support a national association, let us be frank enough to acknowledge the fact and settle back into our ruts of conservatism, one-sidedness and narrow outlook. Let us accept with resignation the stigma of short-sightedness, selfishness and lack of progression."

My plan in brief is as follows: To so revise our constitution that our voting membership shall be a delegate membership. To present to and enlist in the scheme of a National Academy, the best and most careful thought and maturest judgment of these delegates, with a view to perfecting an institution that shall have in it the germ of perpetuity. A scheme that shall command the respect and receive the patronage and support of every teacher in this country, and enlist the two most powerful allies—capital and legislation, the former becoming entitled to a voice in its control by its endowments, the latter eventually becoming the legal and legitimate sponsors for its ends and also its owners. In short, let the musical profession stand shoulder to shoulder, hand in hand, cemented and solidified by organization, and it will not be long before the Music Teachers' National Academy will become a fact acknowledged by the Government, and subsidized by the same under its control and by virtue of the lofty aims of its 200,000 members, be an acknowledged feature of the Government's educational system.

Can we justly hope for success in interesting the support of the profession in our plan of reorganization? What are the indications? Replying to a circular letter of inquiry, I have received many most cordial endorsements and only two dissenting voices, both of whom questioned the possibility of finding executive and musicianly ability combined sufficient to carry such an enterprise to its full fruition, which is simply begging the question. What we first must determine is, will such an institution meet the needs of the

hour? The cry of reorganization has been the attracting power at this convention. The music teachers are here to wrestle with that question. Reorganization means a step in advance. An all-sufficient reason for confidence in our future is what we have accomplished in the past. This association must be an ever increasing power toward not only elevating standards, but dignifying and supporting the teacher. It is to this end that such a large number of the profession are assembled in New York at this convention. What is it that has attracted to the committee on music in the university such men as those whose names appear on our programs, representatives of our leading colleges; men qualified by culture and position to speak with authority on the more abstruse problems relating to musical culture? Are they here to listen to concerts, or sail up and down the North River, and then return to their colleges and students satisfied that they have paid their debt of obligation to the profession? No, they are champions of higher education in the art universal. Their object is a careful study of the great problem—the importance of music in the university curriculum; they recognize the argument of statistics, and are here to compare and tabulate our results.

What of the men who have consented to act on the committee for music schools, conservatories and colleges; have they no interests at stake? Must they attend the M. T. N. A. to hear concerts, essays and discussions? Indeed not. Their responsibilities can hardly be measured. They, more than any educators, are accountable for the scholarship of those who look to the universities for their final field of usefulness; they are here to test the value and power of co-operation. They combine in this committee for the purpose of agreeing on standards and discussing the wisest means of elevating them.

What of the committee on musical journalism, representing those who stand between the profession and the rank and file of music listeners, who chronicle the accomplishment and attainment of the former with the discerning pen, chiding or approving as the case may be, thus molding the taste of those who depend upon them and their special training, and who, on the other hand, convey the needs of the great listening public to the profession, who depend upon that public for their support? Have these men reached the acme of their usefulness? Cannot musical criticisms in the general press be improved? Cannot the musical journals of this country find now and then a meagre foothold by which they can climb to something higher?

What of the committee which represents the 20,000,000 school children who depend more upon music than almost any other branch of education for the development of their taste and the purifying of their lives? Are they not the most self-sacrificing, the most earnest of all our membership? The interest of "music in the schools and popular musical education" we hold as our most sacred responsibility.

And what of woman? She with the throbbing heart, yielding to the impulse to encourage all who come within the reach of her gentle influence, to join the ranks of music lovers and of writers? Does the fact that we have with us to-day committees of able women signify nothing? The women on these committees have studied, thought, written; they value music not for how it sounds, but for what it is. They recognize its power as a molding, living influence; they rank not second to, but with, the men as sponsors for the public weal. They not only assume, but welcome responsibility, and are just as active and aggressive as the earnest men with whom they stand on a plane of equality, striving for the general good rather than personal advancement. And yet withal we are told that the M. T. N. A. has no excuse for its existence.

These people are here to demonstrate the truth that there is not only excuse but necessity for our organization, and we have only touched upon our possibilities for usefulness. How shall the profession command respect or receive recognition as a power for good, if not through the avenues of substantial and definite organization? In our entire country there are but two instances where either municipal, State or Federal Government has taken cognizance of the value of higher education in music. Once, when driving through a pleasant part of Switzerland, arriving at the brow of the hill, which gave a commanding view of one of her most beautiful cities, my attention was attracted to an edifice on the public square. Its position and architecture were so striking that I questioned the guide as to its use. He explained that it was the City Conservatory, where the talented youth of the city were educated at the city's expense in the art of music. When will Americans be able to point with pride to their music university, supported by the State, to which the youth of this country can retire and receive higher instruction in the art—whose professors, supported by Government subsidy, shall not be compelled to give instruction eight hours a day, and measure their income by the clock, which robs them first of their dignity, second of their vitality, and third defrauds those who are their pupils of the best of which they are capable?

When shall every important city spend a part of its appropriation for schools in the support of the art to which they are most indebted for healthful citizenship, the professors of which are governed by no consideration except the requirements of pure and lofty scholarship? When shall our National Government own, control and direct, through its proper committee, a national school, college, university and opera house? When, I say, shall these things be? When the Music Teachers' National Association shall have attained to its proper dignity and power as a representative body, when all musicians of prominence, actuated by patriotic desire and lofty purpose, shall identify themselves with this organization; when every college shall send its professors in music, and every choral society and every choir of special distinction and every State or city association shall be represented by delegates. When every phase of musical activity in every State and important city

is identified as our logical responsibility, when we are strong, not only numerically, but in the characteristic quality of our generalship, then shall we not only respect ourselves, but command the respect of the governing educational powers of this country, and the teacher of music will no longer be a slave to the whims of his pupils, but an honored and respected attaché of the College Universal, whom his pupils will honor because of his proud position, and will esteem it a priceless privilege to be admitted to his instructions.

Now, ladies and gentlemen of the M. T. N. A., we welcome you to the metropolis. Its natural and art attractions cannot be surpassed. We welcome you to the Grand Central Palace, the largest and best equipped building for conventions in the world. In connection with this meeting our program committee has arranged for your entertainment and instruction nearly sixty programs, which, while you will not all be able to be present at every one, you have the opportunity to choose and attend the ones in which you are more interested.

Everything possible in the power of the various committees has been done to render your stay here not only a comfort but a delight, and if earnest teachers return to their homes from this convention better equipped for the arduous duties of their profession, inspired with a purpose to attain to higher standards, then indeed the nineteenth convention of the M. T. N. A. shall not have been a thankless task. And I urge that in no better way can you show your appreciation of our efforts than by attendance upon our business sessions, where, by virtue of your prerogatives as voters and your careful interest in the development of our plans, you can aid us in the important work of reorganization.

THURSDAY.

The Opening Concert in the Auditorium.

The music of the first morning was very discouraging to the earnest but unenlightened members of the association, but not at all surprising if the absurd methods of the program committee are considered. Fancy a lot of men and women thirsting for music, fancy a big and able-bodied orchestra thirsting too, fancy a torrid day and then calmly consider if you will a sickening and exasperating series of delays, mishaps, and all the result of miscalculation and mismanagement.

It is unnecessary to ask here why the speeches and essays were not timed; indeed it is a silly and superfluous question. Any intelligent group of men should have accurately timed music and speeches, and thus have spared us much annoyance and fatigue. For example, there was a man who looked like the advance agent of an undertaker's concern, who prosed and preached to the handful of people too sturdy to kill, and his prosing; and preaching deprived us of Homer Bartlett's violin concerto, for Hubert Arnold most wisely objected to being played for a fool and being brought forward at the hour of 1, when the orchestra had lost its patience and its *verve*. So we did not hear the one novelty of the morning, although almost three hours of valuable time was absorbed in tiresome and perfunctory speechmaking and impertinent comments by gentlemen who mistook the affair for an ecclesiastical, not a musical function. Music suffered and so did the audience. Certain it is that unless the strenuous loquacity is subdued at all these meetings, whether State or national, the cause will suffer. Let there be separate sessions for the discussion of vital topics. The audiences desire more music and less talk.

Another cause for complaint is the fact that the artists who were to appear were kept in suspense for hours. A singer who sits in a noisy, dusty hall from 9:30 until 12:45 is hardly in condition to do herself justice. The same with a violinist or pianist. Both Mr. Spanuth and Mr. Arnold were waiting for hours before they knew if they were expected to play. The orchestra showed signs of impatience and Mr. Neundorff must have suffered considerably. But no, the amiable gentlemen were billed to speak and speak they did, and mercifully at that. Music, therefore, the first morning suffered considerably, and when we were vouchsafed some the bad acoustic, the horrible echo and noises, the intermittent sounds of musical instruments from the Music Trades Exposition, simply killed all fine nuance and effect.

The Metropolitan Orchestra was both noisy and indolent in Weber's Jubilee overture. The Marmion overture, by Dudley Buck, was not conducted by the composer because of illness, nor did Miss Amanda Vierheller sing, because the orchestral parts of Ad. M. Foerster's aria for soprano could not be found, although expressed here several weeks ago.

After many revolutions of the gabble mill Mr. August Spanuth had at last a chance to make himself eloquent on the keyboard. Although fatigued by his recent sojourn in the city of Sängerkunst and trolleys—Philadelphia—Mr. Spanuth has never played more brilliantly and effectively. He chose Liszt's E flat concerto, and in it had plenty of

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opportunity to display his sound schooling, his sonorous, muscular tone, his keen rhythmic sense, his beautiful musical and singing touch, and his easy mastery of piano technique. The first movement was massive, the slow movement sweet and tender, the scherzo sufficiently fantastic, and the finale fiery. The latter was taken at a perilous tempo, but the *architectonic* was never for a moment disturbed, nor were the rhythmic proportions blurred. To be sure there was not always an amicable understanding between piano and orchestra, especially in the scherzo and at the close of the slow movement, but you must remember that just one rehearsal was granted to the solo performer, so hypercriticism is needless. The point we wish to emphasize is that the fearless music critic of the *Staats Zeitung* is prepared with deed as well as word to prove his right to criticize. He is an excellently equipped and musically pianist.

That admirable and interesting singer, Miss Marguerite Hall, after numerous delays, was hurried on the platform and sang the two charming songs dedicated to her by that talented and unfortunate composer, Goring Thomas. These were *Midi au Village* and *Ma Voisine*, and with them she charmed some years ago the audience of the Worcester Festival. Naturally Miss Hall was not in the happiest mood or voice, but she sang, as she always does, with fine taste, finish and feeling.

This unhappy morning closed with a hasty performance of Mr. Hadley's clever Festival March.

Mr. Nuendorff conducted—when he had a chance—with his old-time skill, and—when he had a chance—with his old-time fervor.

[A complete report of the opening of the Music Trades Exposition will be found in the *COURIER TRADE EXTRA* of last Saturday, June 26.]

Exit the Sight Singing Classes.

At 11:30 A. M. in the concert hall a presentation of the methods and results by sight singing classes from Philadelphia, Jersey City, New Haven, New York and Brooklyn was to have occurred. No pupils except those from Philadelphia made their appearance, therefore Mr. J. Zobansky, who is an advocate of the Gallin-Paris-Cheve method, held the field alone. He showed some excellent results and permitted tests to come from the outside, where there were not few skeptics. The results seemed very satisfactory.

Miss Terrel's Recital.

The scene of the piano recital by Miss Florence Terrel was shifted from the concert hall, as announced, to the gigantic auditorium with its "Information Bureau" at one end and at the other directly behind the stage a vigorously plate rattling restaurant.

Not only this, but the management (?) had evidently decided to postpone arrangements on the roof directly overhead—necessitating the use of what sounded like crowsbars hammering down sheet iron—until matters of music were well under way. It was naturally assumed by the audience that the disgraceful din would be arrested immediately. Miss Terrel entered upon the following taxing program, in which she was assisted by Mr. M. W. Bowman, tenor.

Variations and Fugue.....	Nicodé
Minstrel Song.....	Miss Terrel.
The Young Rose.....	Hinrichs
A Spanish Sonnet.....	Stewart MacPherson
Etude de Concert.....	Mr. Bowman.
Valse, E major.....	Schlötzer
Morning and Evening Star.....	Moszkowski
A May Morning.....	Miss Terrel.
Ballade, G minor.....	Alde
Etude (on false notes).....	Denza
Capriccio.....	Mr. Bowman.
Tarantelle.....	Chopin
	Rubinstein
	Klein
	Lambert
	Miss Terrel.

The talented young pianist opened with confident dignity and ease, and could be seen by those familiar with the work to be handling it with melodious breadth and restraint—but

not heard. The scandalous multiplication of noises continued without any pretext of repression. The girl might quite as well have tried to play to an open air audience on Fifty-ninth street from a piano placed in the heart of Central Park. No holiday crowd ever assembled at the Westchester County Fair made more reckless, brutal stampeding than the be-badged members of the association, as they plied the "Information Bureau" with questions, or actively exercised themselves round the acres of floor which surrounded the stage. The entire affair was the most grossly indecent affront to music, and even to clownish manners, ever offered within the gates of a city of civilization. Had the huge tramping majority come to inspect a prize bull their whole demeanor could not have been more fitly matched.

Before Miss Terrel had half completed the composition her teacher, Alexander Lambert, outraged by the gross offense, stepped up to the platform and firmly led her off, informing the acting representative of the management (?) Dr. H. G. Hanchett, that his artist pupil had come in the cause of music, not as the performing figure in a circus, and absolutely declining to permit her to play further. All sorts of apologetic pleas, with the promise from Dr. Han-



THE GRAND CENTRAL PALACE.

chett that the noises would be directly stopped, coupled with Miss Terrel's own plucky will to resume her program, finally overbore Mr. Lambert's decision. The young artist returned and went on from her second number with remarkable fortitude and brilliancy to the close.

The hideous din, however, was but slightly modified, so that all color and contrast, all gradation of effect in the building of climax, all the delicate tracery of elaborate passage work were ruthlessly devoured. It was plain to see, however, and by episodes heard that Miss Terrel played with consummate ease, exhibiting a technic of genuinely marvelous clearness and finish, and an amount of temperament which only fell short in the Chopin G minor ballade. The young artist has not yet lived long enough to unfold the variety of passionate meaning with which this poem is laden. Technically, however, she might be hailed as a surprise; and when she tackled ferociously the big Rubinstein etude on false notes and carried it through with tremendous clarity and élan the audience broke into a ringing applause for the girl, whom had she been as ninety-nine in a hundred would have been early carried off in hysteria.

Nothing can conscientiously be said concerning Mr. Bowman, since the writer during his performance was unable to make an intermittent trip within ear-shot of the stage.

Brooklyn Cantata Club.

At 4 P. M. on Thursday, again in the auditorium, Mr. Albert Gérard-Thiers marshaled his forces of forty well trained female voices in the shape of the Brooklyn Cantata Club. By this time there had come an intermittent pause from the crowbar merrymakers on the roof, but the vast moving majority kept up their scandalous stamping, creaking, swishing and talking, while the elevators kept gorging and disgorging themselves within the hall with the same fiendishly relentless energy which had ruined the earlier performances.

Forty fresh, buoyant voices, however, fortified by unusually firm and helpful accompaniments from Mrs. Richardson-Küster at the piano and Miss Kate S. Chittenden at the organ, are difficult to drown, and the Brooklyn Cantata Club, under a somewhat needlessly gymnastic direction by Mr. Gérard-Thiers, made itself heard and appreciated. Some delicate effects in nuance were lost, to be sure, but following the tonal gradations as far as they could penetrate it was easy to decide that these same had been artistically developed under the club's energetic director.

Assisting artists were Mme. Giulia Valda, prima donna soprano (late with the Mapleson Opera Company), and Mr.

Franz Kaltenborn, violin; Mr. Beyer-Hané, cello, and Miss Mabel Phipps, piano. Mme. Valda sang the familiar aria from Gounod's *Queen of Sheba* musically, and in the broad dramatic style of an artist of experience. The trio played the comparatively new and melodious trio of Rubin Goldmark, the two strings acquitting themselves admirably by the production of a tone of unimpeachable purity and sonorous breadth, and by their accurate contribution to an absolutely smooth ensemble.

Miss Mabel Phipps at the piano was everything to be desired. Her firm, round tone, distinctness, fluency and finish, with her specific gift for ensemble work, are an unqualified pleasure.

Mr. Thiers made a choice and effective program from the comparatively scant supply of really interesting literature for female voices ready to a director's hand. Three choruses from Reinecke's *Enchanted Swans* were excellently sung—those of the Angels, the Phantoms and the Swans. The attack was firm and precise, the balance just, and the music was delivered with intelligence and taste. A few dramatic touches of judicious value emphasized artistically the effect of the Phantoms, while the solid impact of pure tone in the Swans, controlled with remarkable ease from forte to piano, showed the club to excellent advantage.

A Christmas Carol of Praetorius (1571-1631), the Spring Song from Samson and Delilah, three lullabies of Lefebvre, Kienzi and Brahms; a Suabian folk song and a Sleighing Song of Delibes completed the choral program. This was from every standpoint a good concert. Mr. Albert Gérard-Thiers is to be congratulated upon his club and upon his choice of assisting artists.

Public School Music.

At 2, in the lyceum, there was a conference on public school music and popular sight singing. Mr. W. L. Tomlins was not in the chair, as expected.

The discussion was opened by Mr. William Bell Wait, superintendent of the New York Institute for the Blind, who said that he believed that music as an educational force was not properly understood even by the professionals themselves; that it was not regarded as fundamental, but as an ornamentation which could be dispensed with.

Papers were presented by Messrs. John Tagg, Daniel Batchelor and J. Zobansky, and Mr. H. E. Holt and Miss Julia E. Crane discussed the matter from the other papers in a highly intelligent manner.

Mr. John Tagg, of Brooklyn, whose field of work lies in Jersey City and Elizabeth, presented the first paper. He stands firmly for the tonic sol fa method, believing that all persons can learn to sing by the chord of the tonic, establishing the knowledge firmly from the tonic to the fifth and

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then to the third. He demonstrated the use of the closed, open and raised hand to be used as signs instead of calling out the intervals of the triad. After all has been said and done it was understood that the pupils had to come to the staff anyway, and he quoted Sir John Stainer in the belief that there was no difficulty at all in coming to it through this system.

"Music" he said "is not a matter of notation, but of appreciation of musical sounds. Nowhere will you find that music represents the staff, the whole staff, and nothing but the staff."

Mr. H. E. Holt, a veteran in the field, handled the subject in a more ideal, but strictly plausible manner. He claimed that it was not wholly a matter of notation, but of

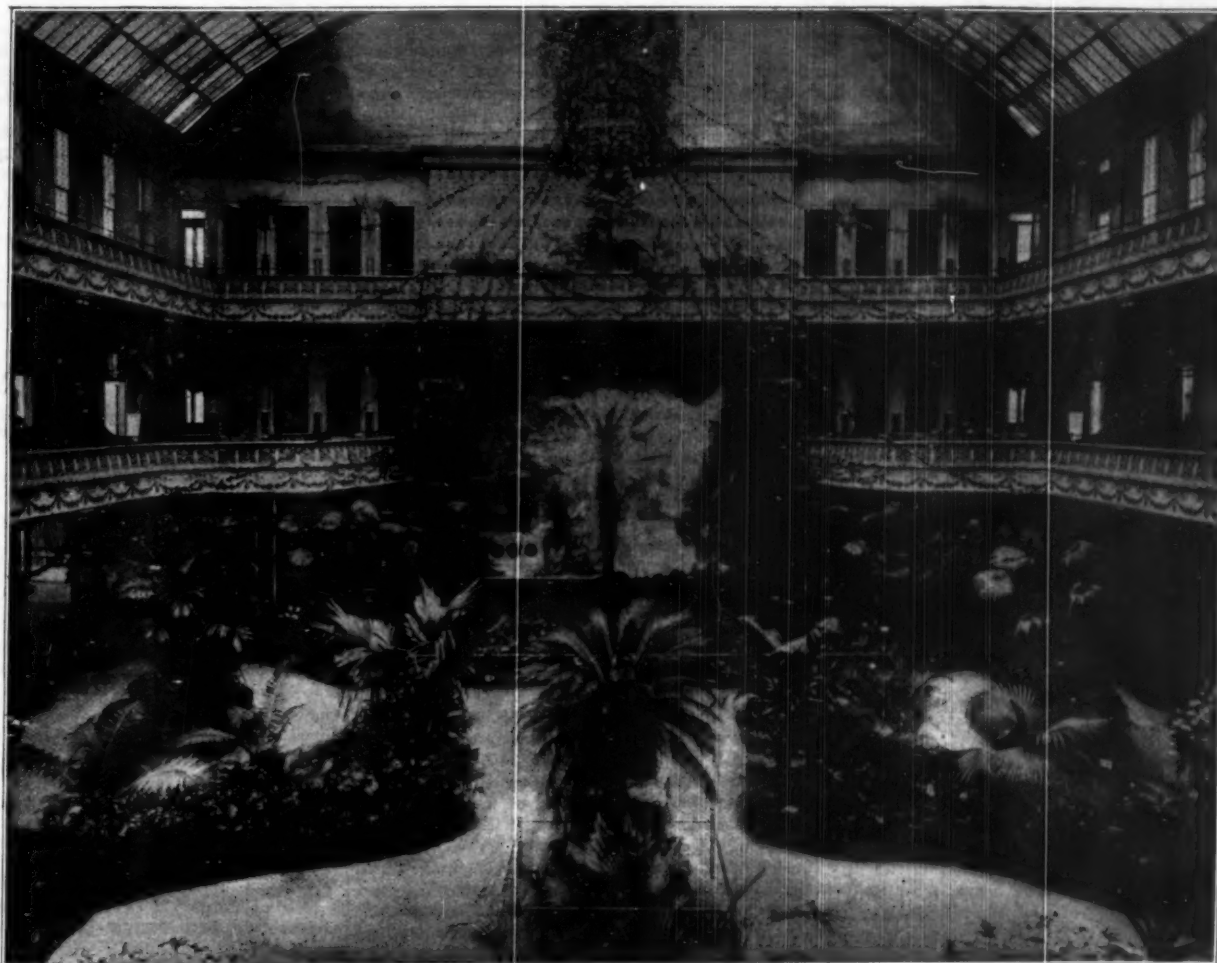
of the arguments for it was the fact that there should be a universal method, and that in Boston after sixty years of trials there are six different methods in use, and in New York State nineteen.

Miss Crane, one of the brightest little women who appeared before the convention, handled the subject in a terse, connected, finished manner. She claimed that the best school is hearing music, and that the co-operation of good artists in the public school work is invaluable to the advancement of music throughout the whole country; that she was tired of the word method and wanted result; that everybody's method must be good or that which was not would be discarded; that the first duty of the M. T. N. A. should be to see that music is taught in every public school

The Perry Recital.

The piano recital of Mr. Edward Baxter Perry, assisted by Mrs. Elizabeth Northrop, soprano, given in the concert hall at 3 P. M. on Thursday, was an interesting affair. Coming out of the noise and dusty gloom of the auditorium, the cool, breezy concert room perched upon the roof was an agreeable change. Mr. Perry had a bigger audience than the morning session commanded, and his pertinent and scholarly remarks that prefaced each number of his program were eagerly listened to.

Mr. Perry is pre-eminently a poet; he has the faculty of image-making, and even in his playing he is plastic and emotional, although lacking in none of the sane and intellectual attributes of his art. But there is an exquisite



AUDITORIUM, GRAND CENTRAL PALACE.

principles; that there was not enough teaching and too much science; that the mathematical attitude stood in the way of the mental conception of the learner; that he believed in treating it through the mind.

He believed in teaching the scale first as a whole, then as parts of a whole; the relation of the part to the whole and the relation of the parts to each other. He believed that in the same manner that astronomy was of divine origin; so was music, and although man has figured it down with the greatest accuracy it has no influence on nature. He believes that if the principle be properly taught there would be no singing out of tune. (If Mr. Holt believes this possible he need not confine himself to children; there is plenty of work to be done in the concert halls.) He does not believe in coming from the tonic to the fifth, but to the octave, showing that a single tone or a prime has no meaning. He also discussed the unconscious effect of the bridge note of the tonic sol fa system which he favors.

Mr. Daniel Batchelor had a somewhat lengthy paper on the earliest day of music, *i. e.*, its place in the kindergarten. Taking the stand that the emotional nature exists more keenly between the ages of one and seven years, he believed that more could be accomplished in those years. He spoke of the instruction as being pre-eminently woman's sphere; believes in rote singing; discussed the harm of the idea that anybody was good enough to teach beginners; that the basis of music being rhythm, and that rhythm being the most active principle in child nature, he would give precedence to rhythm, and through rhythm come to tone.

A paper was then read on the Gallin-Paris-Cheve method, of which Mr. J. Zobansky is the exponent in America. One

and by the very best teachers, even if they did use individual methods.

Miss Effie Stewart's Recital.

Miss Effie Stewart, soprano, gave a song recital in the concert hall on the seventh floor at 3 P. M., assisted by Mr. Richard Arnold, violinist. Miss Kate Stella Burr was the accompanist.

Miss Stewart had the good fortune to sing in an atmosphere of comparative breeziness, shade and silence. She proved herself the owner of a large, fairly musical and well controlled soprano, obviously intended for oratorio or dramatic concert work, but in this instance expended on a program of anomalously frail texture for a voice and style of her dimensions. It was in most cases breaking a butterfly on a wheel to bring an instrument of such calibre to bear on the pretty modernisms of Chaminade and Godard, which formed the staple of her program. Nevertheless Miss Stewart, who sings with much intelligence and feeling and a delicate perception of contrast, managed to lend a certain earnestness and musical value to her numbers.

There was a pleasure in hearing her sing, her methods being those of well posed authority, supplemented by a true expressiveness and a clearness of diction which were artistically satisfying.

One Meyerbeer excerpt figured on her program. The artist won cordial applause throughout from a large and attentive audience. Had her program been arranged with a more just adaptation to her capacity her unquestionable success might have been increased.

tenuity about his work, and also in his original compositions, that make symbols of delicate tenuity, of the flush upon the fore-front of the cloud, of the gleam upon secret waters suddenly but silently stirred. His program created, perhaps, this special impression. The third of Liszt's *Harmonies Poétiques et Religieuses* is full of Liszt at his best and also at his celebrated worst. There is gossamer by the mile and sweetness by the yard, and also much pretty, caramel, religious sentiment and a *coda* that is embarrassing in its saccharine fullness. Yet the idea is charming, and especially charming under the musical, delicious and liquid touch of Perry. After all the Liszt player is born, not made.

Mr. Perry gave with brilliant and almost reckless virtuosity the Chorus of the Dancing Dervishes from Beethoven's *Ruins of Athens*, transcribed by Camille Saint-Saëns. It must have been some such a performance that caused that great artist and pianist, Aloys Pruckner, to exclaim: "Lieber Perry, I am proud to call you my colleague."

Later the pianist gave his own *Aeloienne* and *Lost Island*, both delightful compositions, and the D flat nocturne of Chopin, and also the A flat polonaise, which he played with sweetness and breadth.

Mrs. Northrop, petite, dainty and extremely pretty, sang with finish and purity an aria from Gounod's *Mireille*, Loge's Norwegian song and *I Love and the World is Mine*, by Clayton Johns. This singer has one important quality on her side besides her admirable schooling, and that is personal magnetism. She sang with a buoyancy, an elasticity that suggested infinite freedom and repose. Mrs.

Northrop was warmly welcomed. She was artistically accompanied by Miss Kate Stella Burr.

Mr. Sherwood, America's greatest native born virtuoso, after warmly praising Mr. Perry's performance, remarked to the writer that few pianists in America had proved of such educational importance as Mr. Perry. "He does an immense amount of good work," said Mr. Sherwood, who is always honest and unselfish.

Choir Boys' Exhibitions.

One of the most enjoyable exhibitions made during these sessions was the choir boys of Mr. J. M. Helfenstein and Mr. Walter Henry Hall. It seemed impossible to appease the audience notwithstanding the length of the program, and the boys of Mr. Helfenstein's choir or rather the entire choir with the men's voices, also gave some very fine selections.

Mr. Hall treated the subject differently, and demonstrated the work by a paper on the subject and vocal exercises by the boys only. Master George Dusenbury sang With Verdure Clad, but owing to a severe cold did not sing with his usual freedom. The tone quality of the choir was very good, and the body is familiar with the highest grade of music, as Mr. Hall believes in this especially.

In his paper he stated in effect: "That this is not to be a discussion as to shall we have boy choirs, but what kind of choirs, and on what principles shall they be trained. That with few exceptions it is overlooked that the voices need training." He believes in that method which develops the thin or head tones as distinguished from the thick or chest register, and only by cultivation of this can a pure, round tone be obtained and only in this way a perfect blending of voices.

In short it was one of the most exhaustive papers given, and one which created much thought and interest on the subject.

The Soul of a Song.

At 8 p. m. in the Auditorium, Mr. Silas G. Pratt began his lecture entitled the Soul of a Song, illustrated by stereopticon views, by his own piano performances, in which he was assisted by Miss Flora Spencer, and by a vocal number from Miss Helen Niebuhr, contralto. Mr. Pratt's scheme was catholic, taking you, by his own announcement, from Pan to Wagner, but by some strange and weird device of Mr. Pratt this poor monotonous soul bidding defiance to chronology as perversely as it forever continued to do to modulation voyaged through the ages was borne mainly on the wings of the darkey melody, Ole Kentucky Home.

It would be impossible to take this affair seriously. It was a lengthy hour of childish musical pleasantries, during which people with any sense of the ridiculous wondered how it was they came to be born and were ever inveigled into a seat from which to regard an entertainment of the kind. Mr. Pratt built a fugue on Ole Kentucky as an illustration of Johann Sebastian Bach. If our ears served us in a remote corner of noise Beethoven was mirrored forth shouldered on Kentucky again in the form of the adagio. Miss Niebuhr sang Ole Kentucky, and the ravishing tune counter-themed even the Magic Fire music from the Walküre. The puerile absurdity of the whole thing amounted to a mortification.

The stereopticon shadowed forth what might be esteemed mediocre wood cuts, in which each human figure showed as a colossus; Beethoven penning his Kentucky adagio with an angel hovering above him, with a length of leg which might be supposed to embrace the auditorium. Chopin was set forth, and immediately followed Georges Sand. How on earth this suggestiveness affected the formless Prattian mimicry of the Pole it would be hard to say, and then the poor lady was miserably libeled by a chest girth that surpassed Sandow.

Altogether it was funny. The contralto Miss Niebuhr had a good and expressive voice. Miss Spencer's utility in four hand work with Mr. Pratt was not obvious. She had some tinkling away up in alto, which emphasized the funniness of everything.

The audience was large, and Ole Kentucky, backed by a stereopticon flag of the Stars and Stripes, won the day. Music, chronology, dignity, even common sense, notwithstanding, Mr. Pratt got calls and cheers.

Dr. Holbrook Curtis on Visible Music.

The author of Visible Music must have drawn his inspiration from a text from Voltaire, which runs as follows: "It is the tendency of quacks and charlatans to consecrate their ignorance and force its conclusions on others by giving names which have no meaning to phenomena which they do not understand."

Visible Music is certainly a name which has no meaning,

and the display of ignorance of the subject under discussion was something appalling. The most appropriate thing the speaker said was the story with which he opened his discourse. The darkey certainly showed as much knowledge of the silver question as our "pseudo-scientist" did of voice production. His view that a method of voice production must be valued according to the amount of money it will bring in is a very narrow one, as there are many other things besides the method of tone production which determine the value of any particular voice.

Straws show which way the wind blows and this view would indicate that our P. S. is in this investigation for the money he can get out of it and not for the good he may accomplish. This fact and the exhibition showed that the comments made in THE COURIER last week were more than justified. The demonstrator even showed his ignorance of his own diagrams, and it was very curious to hear the gentleman who operated the lantern try to give the tip as to what pitch was being thrown on the screen. For example, the operator, who had his slides marked and therefore knew them, would call out "A flat" and our P. S. not hearing this although the audience did, would go on serenely and apply this diagram to the "B" above. This, of course, made no difference to the practical result, but it added greatly to the humor of the occasion. It is possible that the pitch might have been raised as the diagram passed from the lantern to the screen. This explanation is at least as feasible as those that were given of the diagrams.

The program committee showed their discrimination by putting this exhibition on with that of The Soul of a Song, as they both were drawn entirely from the imagination. Our P. S. was apparently utterly ignorant of the fact that a membrane has overtones, and that these diagrams showed perfectly that the nearer the pitch of the tone sung came to one of these overtones the clearer was the figure produced. He did not seem to appreciate the fact that where there are half a dozen or more series of air waves, such as we have in a good voice, striking the membrane at the same time, that the tendency would be to make the diaphragm very undecided as to its motions, and the resulting figure indistinct.

If the pitch of one of these partial tones of the voice happened to be the same as the membrane or one of its partial tones, then the membrane would immediately take up this tone and vibrate to its rate. The only way to decide at what rate the membrane is vibrating is to test it with the siren, as this will determine its exact rate. Then we can calculate from this and the pitch of the tone sung which particular partial tone of the voice is being reported. This phase of the subject was beautifully shown in two or three of the diagrams, but our P. S. did not have sufficient knowledge of the subject to appreciate it. Not only the partial tone of the voice could be calculated, but the partial tone of the membrane itself could be determined. If this had been done then something of scientific interest would have been demonstrated, although it would have had no bearing on voice production.

The only possible service which an investigation of this kind can render voice production is by analyzing the tone, and this is an utter impossibility with this apparatus. If the tones sung by the P. S. are samples of his method of tone production we can safely leave the audience to judge of its merits. THE MUSICAL COURIER would not use space to discuss such exhibitions were it not for the fact that they not only do no good, but actually do harm.

There is an idea which seems very prevalent, especially among vocal teachers, that the words scientific and practical have widely different meanings. We think all will agree that the practical man is the one who makes use of common sense—that is, he uses his organs of sense which are common to all of us to observe things. From the study of things he gathers certain facts. He then compares these facts and finds out their relations. From these relations he draws conclusions, on which he acts. We have already been told that science is organized common sense. That means that the scientist pursues just the same course as the practical man. He uses his organs of sense for the purpose of examining things, and from this examination he collects facts.

He then arranges and classifies these facts according to the relation which they bear to each other, and the result is science, or organized common sense. A scientific man then must of necessity be practical, and the true test of the value of any investigation is found in its practicability. The investigation under discussion is not scientific because it has no practical value, because it is not based upon facts which are drawn from the things employed in carrying it out. For example, our P. S. is entirely ignorant of the nature of vibrating membranes. He is also ignorant of the

composition of tones, and has no conception of the relations which these tones bear to the vibrating membrane.

We often hear people say: "Oh, that is a very scientific theory, but it is not practical," and there is often no more effective way of disposing of a troublesome argument than by calling its author a mere scientific specialist. Now, it is just such demonstrations as the one we are discussing which have given rise to these ideas. They do harm by prejudicing teachers and singers against investigations which are truly scientific and therefore practical. Were it not for this prejudice these practical investigations would be eagerly taken up and utilized by teachers to the very great benefit of both teachers and pupils. The teachers, then, are not entirely to blame for this condition of affairs, but papers like this, which simply tend to confuse the minds of teachers and singers and to place opprobrium upon real science, cannot be too strongly condemned. The moral from this is that you should make sure that your names mean something and that you know something of the phenomena to which you apply them. More study of the things concerned in voice production and less speculation should be the motto of every teacher and singer.

The Murray Hill Reception.

At 9:30 on Thursday evening, in the spacious parlors of the Murray Hill, a reception was extended the visitors. Miss Laura Sedgwick Collins discharged the duty of hostess in a most charming and hospitable manner, in which she was ably assisted by Miss Corradi, Miss Amy Fay, Miss Marguerite Hall, Miss Jessie Jervis, Mrs. W. E. Mulligan, Mrs. McCracken Purdy, Miss Emma C. Thursby, Mrs. Gerrit Smith, Mrs. Gamuliel St. John, Mrs. John N. Tilden, Mr. Perry J. Averill, Mr. Walter J. Bausmann, Mr. Orton Bradley, Mr. John Hyatt Brewer, Mr. H. W. Linsley, Mr. Eduardo Marzo, Mr. William E. Mulligan and Mr. Sumner Salter.

Most of the well-known men and women in the profession were present, and the crowded parlors were filled with the hum of agreeable conversation, and the "Oh, I've heard of you so often," "I've wanted to meet you so long," bespoke the feeling of appreciation and fraternity which prevailed. Not until long after midnight did the guests disperse.

Among those present were R. A. Parker, Louis Arthur Russell, T. Herbert Tubbs, Henry G. Hanchett, Mr. and Mrs. Gerrit Smith, Dr. and Mrs. John C. Griggs, Miss J. E. Crane, Mr. and Mrs. Gustave L. Becker, Mrs. Tooker, Mrs. Develin, Mrs. Marguerite Hall, Mrs. Charlotte W. Hamer, Mrs. Clara A. Korn, Mrs. Marie Merrick, Miss Mabel Phipps, Mrs. E. Benjamin, Miss Caia Aarup, Mme. Ogden Crane-Ramsdell, Mrs. Chas. S. Virgil, Mrs. A. K. Virgil, Mrs. T. J. Simmons, from Alabama; Miss Burmeister, Kentucky; Mme. Anna Granger Dow, from Hartford; Prof. Edward Dickenson, Oberlin College; Professor Gow, of Vassar; Mr. Heinrich Meyn, John W. Vrooman and Mr. Brownell.

FRIDAY.

A Theory of Interpretation.

[A complete story of Mr. A. J. Goodrich's address on the above subject, with illustrations by Mr. Wm. H. Sherwood, which was given in the auditorium on Friday morning, will be found in a future issue of this paper.]

A Perfect Piano Action.

Albert T. Strauch lectured on Friday morning before the Music Teachers' National Association gathered in convention. His subject was A Perfect Piano Action and Its Importance to Piano Playing. It was an honor well conveyed upon Mr. Strauch by the association, and he acquitted himself of his task in a masterly style. He said:

LADIES AND GENTLEMEN—In these days when there is a craze for "cheap things" the desire to attain perfection has largely had to give way to cheapness of cost of production, irrespective of the quality or results. It is well, therefore, for us to consider whether we will not, before the end, pay dearly for our experience.

Nothing has escaped the current rage for low prices. Even the piano trade has been tainted by this blight.

The subject which your program committee has assigned me. A Perfect Piano Action and Its Importance to Piano Playing touches a vital part of the instrument with which you spend the best portion of your working hours and brings out for consideration a part of the piano with which every player should be familiar.

The important role which the perfect piano action, key and hammer play in tone production can best be understood from a careful study of their construction.

And in speaking of construction it is not intended to mean the method alone, but to include the materials and workmanship.

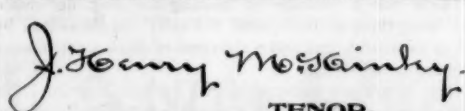
These two mean as much, if not more, to the perfect product as does the mechanical construction, for upon the selection of the material as to quality and of the workers as



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to skill depends largely the result obtained. In these no expense can be spared where perfection is sought in preference to all else.

A rapid outline of this construction will undoubtedly be of interest, and for a few minutes we will look at the manufacture of a piano action, key and hammer.

Theoretically: What is a piano action, or, rather, what is the basis of its construction?

A piano action is a combination of conflicting circles or circles moving in different arcs, so harmonized as to work together without friction, but producing the maximum of power with a minimum expenditure of force.

The circle being the fundamental principle of the piano action, in the proper scientific application of this principle lies the great secret of the perfect piano action.

One of the results sought is an entire absence of friction, which produces that smoothness of touch so much desired. At the same time the matter of power and repetition is not to be lost sight of, and the system of leverages which produces these is the result of years of experiment and experience.

Open your piano, depress the key and see the study which you have before you in applied mechanics of the highest type.

And now let us consider the method of manufacture and the materials.

The lumber, which includes maple, birch, cherry, mahogany, rosewood, white holly, cedar and white pine, is of the choicest selection, and is given the best care in seasoning, for in this lies one of the great essentials of the action. Two to three years' air drying and a month's kiln drying are necessary to prepare these woods for working up. After leaving the drying room they are cut into lengths, preparatory to being selected and glued up for the various parts. After being glued up these parts are cut up for the molding machines, through which they pass and begin to assume shape for the action.

They now go into the hands of the cleaners and polishers, where they are scraped and sandpapered to give them a smooth finish. All exposed parts are polished.

The saws and boring machines now receive and prepare them for the more serious work of finishing and assembling.

Not that this work has not had its serious aspect, for in a perfect action absolute accuracy must be observed, and so accurately are the parts worked up that for any given action of this grade its parts, barring some radical change in construction, will be interchangeable with any in the same style of action.

The parts now pass to the coverers, where the felts and cloths are glued on. Here also the bushing work is done, the part which is the most sensitive of all in the action, and which affects most quickly the work of a piano. In the action centres are used only the finest and most expensive cloths manufactured either in Europe or America. The sensitiveness of the centres to atmospheric changes makes it necessary that every precaution be used to have them as absolutely proof against these changes as is possible. For a sticky action is of all things the worst. Even sluggishness will so affect the touch as to render a piano for artistic purposes entirely useless, as it destroys the repetition and makes the touch heavy. Hence the great care necessary in their treatment.

The parts are now ready for assembling, after which they pass to the finishers, who mount them on a frame, overlooking each piece as it passes through their hands as a final precaution against any imperfection.

The action is now ready for the piano maker to do his work, and with him lies also a large part of the results obtainable, for a thoroughly skilled piano maker is as necessary to a perfect action to gain pleasing results in playing as is the perfect action necessary to the piano maker.

The keys follow through a similar course, from the selection and drying of the lumber and ivory to the final finish. The choicest select, white, perfectly clear and straight grained has to be selected, to stand the great strain put upon the keys in playing. They pass through the same course as the action from the cutting and gluing of the lumber to the finishing of the keys. Just as great care must be used in the selection and working of the bushing as in the action, for the same reasons and results.

The hammer covering is another portion interesting to study, for the great bearing it has on tone production, and on it depend largely the results obtainable from an action; for if poor material be used, force an action as you will and the results are the same—an unsatisfactory tone, for which the action is often blamed as lacking in power and producing no satisfactory results.

Any brief sketch of a work as large and important as these branches of the piano industry must necessarily be incomplete, and the best that can be done is to attempt to convey to the hearer an idea of the part which a perfect action plays in the construction of a perfect piano and in the artistic results desired therefrom.

It will repay anyone interested in pianos to visit a factory where piano actions, keys and hammers of the highest type are manufactured, and see the methods of manufacture.

For the results to-day obtained the player is directly responsible, and it is they who are to be thanked for the high position the American piano occupies. In the effort of the artist to properly interpret the great masters lies the starting point, and the desire of the piano manufacturers to aid in this laudable effort has led him to the endeavor to perfect his instrument till it has reached its present high standard. This has forced the action maker to follow in his footsteps to meet his requirements and the artist's demands.

While it is true that the great evolution of the piano in-

dustry has had much to do with developing the art of music and nationalizing it, the converse is also true, that you workers in the field of harmony and tone production have exercised an immense influence on the piano industry and its branches, and so have contributed much, not merely to create a persistent striving for the highest ideals, but to the great strides, already made to attain them.

The Janko Keyboard.

At about 10:45 A. M. Mme. Pupin was permitted to step on the platform at the close of Dr. Palmer's lecture and open her own on the subject of the Janko Keyboard. On this morning the carpenters were busy over benches which were being hauled from one end of the immediately adjoining covered roof garden to the other. The hall had remained well filled from the preceding lecture. Mme. Pupin's speaking voice is small and univibrant, so that at the arrival of 10 o'clock (the hour announced), she was handicapped by noise, and a person seated fifty rows back was only able to catch a stray phrase. The speaker was energetic, at times even melodramatic, in speech and gesture, but for all the effect produced beyond five rows from where she stood the poor lady might quite as well have been haranguing a community on the far banks of the Hudson from Riverside Drive.

It could be gleaned barely by episodes that the lecture was a pertinent and condensed one, giving a complete history of our present ordinary piano keyboard before touching on the invention of the simplified Janko attachment. She expounded lucidly and in a most seductive manner to would-be players the extraordinary reduction of technical labor gained by the use of the Janko; no need for the hand-straining, distorting and exhausting studies required by the average piano, no scale but one, no reflection necessary for the transposition of any composition into another key once the attachment is understood; the brief period necessary to understand the same, say two months, and the astonishingly short time—a period of six months—in which the average intelligent pupil can without mental or physical strain learn to play well. She demonstrated to the obvious satisfaction of those who could see and hear her that while the ordinary piano keyboard ran counter to the natural structure of the hand, the Janko keyboard was devised absolutely to fit it without strain, stretch or malposition.

Octaves she described as being reduced to the compass of a sixth, and a variety of other alluring simplifications in which Haydn and Schumann might have rejoiced were clearly expounded.

The Janko invention was attached to a Sohmer piano, upon which, by way of illustration, Madame Pupin played the following program:

Rhapsodie Hongroise, No. 11.....	Liszt
Liebestraum, No. 3.....	Liszt
Gavotte in E minor.....	Silva
Barcarolle in G major.....	Rubinstein
Prelude in C minor, op. 28.....	Chopin
Etudes in E flat, op. 10, No. 11; in E, op. 10, No. 3, and in G sharp minor, op. 25, No. 6.....	Chopin
Scherzo in C sharp minor, op. 39.....	Haberbier
Saltarello in B minor, op. 34.....	Haberbier

From the technical standpoint Madame Pupin displayed the Janko keyboard as a most felicitous contrivance. Announcing as she did that her performance was given with but a fraction of preliminary study or the difficulty in execution demanded by the ordinary piano, the results were remarkable and most tempting to the amateur still struggling with the heartbreaking technic of the average keyboard.

Madame Pupin is not a pianist of temperament. Were she such a better effect might have been made. The Liszt rhapsodie had no relationship to Hungarian fire and the Liebestraum was sadly lacking in tenderness. The steadily moving gavotte of Silva was neatly played. Other numbers, save the Saltarello of Haberbier, were devoid of imagination. But as the spirit of the player has nothing to do with the facilities of the Janko keyboard its merits were in no way obscured, although a sympathetic touch might have emphasized them.

Paul von Janko, we were told, invented his keyboard in 1885, introduced it in public in Vienna with stupendous success in 1886, and has since remained the saving grace of some thousands of pianists possessed of neither the time, the muscle nor the nerve to battle with the difficulties of the modern piano, which is the direct descendant of the harpsichord.

The audience was large and interested, but as an object lesson the instrument should have been placed in a position where it might be viewed plainly. As it was, the majority had to leave without seeing even what the Janko keyboard looked like, to say nothing of its practical manipulation.

Mrs. Blackmore's Recital.

Somewhere in the early afternoon the song recital by Mrs. Richard Blackmore, Jr., assisted by Miss Caia Aarup, pianist, announced for 11 A. M., occurred in the concert hall. The absurdity of appointing hours for any of these forenoon or afternoon affairs at all was never more lavishly evidenced than on this particular Friday. Literally nothing took place within from an hour to an hour and a half later than announced. The 9:30 A. M. morning entertainments were a farce.

Crowds sat meekly in a windless atmosphere with the mercury in the nineties from the earliest appointed moment, and continued to sit until exhausted before any performance began. The arrangements were absolutely ludicrous. Singers and players came on at random or just when they conveniently could. To time oneself for anything from 9 to 6 meant simply gross inconvenience and disappointment. Things were more prompt in the evening, although two performances destined to succeed each other on the same platform were sure to cause disaster. The hour allotted to the first commonly proved to mean an hour and three-quarters, leaving the second to begin at an abnormal period of the evening. It was altogether a unique piece of mismanagement.

Mrs. Blackmore does not demand serious attention. She has a light soprano voice which she strains disastrously at times to gain emotional effects. Her bad habit of broadening a tone and flattening it at its fullest, getting back by a little graded artifice to the true pitch, which, however, deceives nobody, proves the singer to need more study—and a good deal more at that. Mrs. Blackmore is intelligent and vocalizes with facility, and even brilliancy. She had a pretty program, ranging from Scarlatti to Brahms, and embracing some choice lyrics of the German, Italian, French and English schools, all of which were well delivered in the original.

Miss Caia Aarup, well known as an accompanist of special talent, appeared satisfactorily as a solo pianist in the Chopin impromptu, op. 36. She played with both feeling and finish and has the merit of repose.

Another large audience was present at this concert and distributed applause with generous fervor.

The Jones-Smock Recital.

The song recital given by Mrs. Shannah C. Jones, soprano, formerly of Pittsburg, now of New York, and Mr. Hobart Smock, tenor, in selections of Mr. J. Remington Fairlamb, who played the accompaniments himself, drew a large crowd to the Lyceum.

Mr. Fairlamb was fortunate in having such pleasing voices and interpreters as Mrs. Jones and Mr. Smock. Some of the ballads were original and very pleasing; the descriptive songs were in a more ordinary vein, and the sacred songs flavored too much of the ballad.

The program as presented was:

SONGS OF LOVE.

Since First I Gazed.
Love Passes So Soon. (Nocturne.)
If I Were Only a Ray of the Sun.
Mr. Smock.

SONGS OF CHILDHOOD.

The May Girl.
The Swing.
Little Blue Pigeon. (Lullaby.)
Mrs. Jones.

SONGS OF CIRCUMSTANCE AND ACTION.

The Wreck.
I Love the Sound of the Rattling Drum.
Mr. Smock.

SACRED SONGS.

The Veiled Guide.
Watchman! What of the Night?
Mr. Smock.

Mr. Albert Ross Parsons' Lecture Recital.

The Basis of a Musical Touch in Piano Playing was the subject of Mr. Albert Ross Parsons' lecture-recital, and the well-known teacher managed to make a thorough exposition of the theme in three-quarters of an hour.

Mr. Parsons, whose humor is veiled, yet nevertheless positive and searching, had much quiet fun with the methods of the brutal attack in piano playing. He translated the German equivalent for touch, *anschlag*, as "onslaught," and he made clear the delicate differences of "feeling," "expression" and "execution." These words have become like debased coin and are frequently used wrongfully.

Mr. Parsons defined the various touches employed by the

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pianist and admirably analyzed tone and technic. His insistence upon devitalization, both physical and spiritual, was timely. There was altogether much meat in the lecture, and best of all the illustrations were really illustrations, and Mr. Parsons proved by example as well as precept that he is thorough master of the instrument.

His touch is pure, ringing, elastic and brilliant, and he played Ballade in A flat, Chopin; Schumann's Vogel als Prophet; Rubinstein's Barcarolle in G, and the Liszt version of Isolde's Liebestod, all in a musical and highly intelligent manner. The lecture recital was largely attended, and there was much applause.

Miss Kate Chittenden's Recital.

At noon Miss Kate Chittenden gave a talk to a large crowd of interested hearers on the Synthetic Method and what it claims to accomplish.

She said that there were 250 certified teachers and much more than double that number of uncertified ones who had become exponents of Mr. Albert Ross Parsons' method. The work shown as an exemplification had not been prepared, but was taken from daily work of the pupils and was most creditable from every standpoint.

Miss Chittenden's paper was interesting and to the point, giving lucid explanation of the Synthetic Method and its application to child instruction, adhering to the principle that pleasure is more effective than pain, and that if practicing be made interesting it must be robbed of the hardships which are supposed to surround it. She explained fully the method of bringing music into the understanding of the child by means of mental pictures or co-relatives of some sort. She also demonstrated such technical exercises or finger gymnastics as are calculated to produce satisfactory results the most rapidly. This program was given:

Demonstration of Technic, by Lucy Washburn.
By the Fireside.....Chittenden
Frolie in the Hay Loft.....
Dorothy Howland Cheesman (aged five).
Prelude in C (forty-eight preludes and fugues).....Bach
The Wild Horseman.....Schumann
*Hinckley Arnold (aged nine).
Waltz, op. 64, No. 2.....Chopin
*Lucy Washburn (aged twelve).
Elegy, from Suite op. 31.....Bargiel
Polka de la Reine.....Raff
Lesley Weston (aged sixteen, has received fifteen months' instruction).
*Pupils of Miss Mary Lente.

Music in the University.

There was but a slight audience in the Lyceum when Prof. George Coleman Gow, of Vassar, began the reading of his paper on the Methods of Introducing the Study of Music into the College Curriculum. He urged the advisability of a conference of college teachers of music—Independent of such an organization as the M. T. N. A.—in order that the entire system of collegiate instruction in music might be placed on a sound basis. He emphasized, however, the advantages to be gained from the present conference under the auspices of the M. T. N. A. Mr. Gow said:

MEMBERS OF THE MUSIC TEACHERS' NATIONAL ASSOCIATION, LADIES AND GENTLEMEN—I esteem very highly the honor devolving upon me as chairman of the committee upon music in the college and university, of presiding over this conference. No like deliberations have to my knowledge ever been held in this country, and the event is significant both as representing a tendency and as offering an unexampled opportunity.

In the reports which have been received from the colleges it is surprising to note how many institutions have either established departments for the first time within a few years, or have entirely remodeled previously existing ones, while the number of institutions which, although reporting no department, express themselves as alive to the claims of music to a place in liberal culture is equally noteworthy. There undoubtedly has been a decided change in the attitude of colleges toward the study of music within the last ten years.

There are not lacking, also, indications of a like change in the attitude of the musical profession toward the educational idea in music work, as instance the very complete series of conferences now being held by this association. We are coming to learn that it is essential to good musicianship to have the broadest possible view of our art, and to understand fully and set forth clearly its relation to all other life forces. This is the tendency of sane scholarship everywhere, and to find professional musicians and music teachers moving for profounder, more scientific conceptions of music is a mark of progress.

The trend thus evident in connection with this conference furnishes to it its greatest opportunity. Never have the educational powers in this country been so favorably inclined to treat music seriously, never has the music profession addressed itself with such an interest to educational

problems. If we can this afternoon present the experience of the past and the conviction of the present in the form of wise, practical and earnest advice to the colleges, the words of this body of specialists with the indorsement of this association cannot fail to have great weight, and can scarcely avoid marking a new era in the development of music as a branch of higher education.

Just here an emphatic protest ought to be recorded against the attitude toward the conference taken by the professors of music in three of the leading Eastern universities, one of whom declines to indorse it on the ground that the Music Teachers' National Association is an "outside organization which has no official relation" to his university; another says that "the conference should be held absolutely and distinctly apart from the influence of any society, whether it be that of the Music Teachers' National Association or any other;" and two unite in saying that "such a discussion cannot do any good, and may do harm," "in the absence of more practical results than can be shown." There is much reason to feel that such an attitude is due to either a misconception of the function of a conference of this kind or of the association which has called it into being.

It may well be doubted whether the time is ripe for a convention of delegates from the colleges gathered for the purpose of discussing details of method, and empowered to draw up suggestions as to a uniform curriculum in their institutions. That must wait for more general conformity to a common ideal as to music training in the college than yet obtains. But it is the valuable contribution of a conference like the present to help formulate and establish ideals. The delegated convention ought undoubtedly to be altogether independent of bias from any outside organization. But the present conference is not of that nature. College teachers of music are by their calling eligible members of this association and have no reason for standing aloof from it. To the college professor this conference, which should serve to enlighten his brethren as to the special problems of his work, and to enlist their hearty indorsement and support, ought to be a legitimate and weighty tool in his hand for the molding of public opinion. Nothing is to be gained by standing apart from the laboratory workers in music, the practical chemists and electricians of the art. And nothing can more forcefully announce to the people at large that all that is best in music is to be incorporated into the work of the colleges than to find teachers and practical musicians at one in ideal and purpose.

The plan of the conference is doubtless apparent from the program itself. Its value in discovering new reasons for pursuing old paths, giving new emphasis to the old reasons, or, it may be, in opening new paths, is after all subordinate to its usefulness in clarifying our ideas and in emphasizing the fundamental issues. The more fully a great variety of views can be expressed here the more surely will the outcome be to call attention to the points of unity, the fundamental things upon which all are agreed.

Let me take this occasion to thank, in behalf of the committee, those who have so generously responded to the various circulars sent out by them. If the results of these individual contributions do not appear, either in the pamphlet already in your hands, or in some form in the course of the conference, it is due to the absolute necessity for brevity, and because through delays in the receipt of some of the material much that is valuable could not be collated for lack of time. The committee hope that ultimately all that has been obtained can be put into permanent form in an elaborate and carefully prepared report.

Prof. E. M. Dickinson, of Oberlin, Ohio, read a paper on the College Treatment of Music History. He explained at some length the advantages to be derived from the historical study of music—the light thrown upon music by the biographies of musicians and the historical environment in which the great works were created. And from this safe, if unglittering, generality Professor Dickinson passed on to what was in reality an abridged history of modern music. It was interesting, but it was hardly apposite to the subject he had in hand. Later he came more pointedly to his topic and argued for the necessity of taking a work of art not as an isolated aesthetic phenomenon, but as intimately connected with its period, its race and its historic background.

The instruction in music furnished by a college, Professor Dickinson said—and it was well said—should have for its aim the creation of general musical culture rather than special technical excellence; it should not enter into any general scheme of education, but the main purpose should be to increase musical intelligence.

Mr. W. J. Henderson, of the New York Times, was introduced in a neat little speech by the chairman.

He read, by request, a paper on the Place of Music as Literature and of the Aesthetics of Music in a College Curriculum. Mr. Henderson decanted this rather ornate question into the simpler proposition: How should music be taught in the colleges?

Colleges, he stated, existed in order to teach men to

think. Their purpose was to give men general culture. An educated man should learn music, just as he learns literature and art. He is not expected to gain more than a general culture.

It should not be the purpose of the college to turn out pianists or contrapuntists. All the college should do is to provide that general culture which makes a symmetrical, educated gentleman. The college is not expected to turn out poets or painters, nor should it be expected to produce composers.

Mr. Henderson's essay was a shrewdly reasoned plea for a sane treatment of music—the treatment accorded the sister arts of poetry and painting in the colleges and universities. And since Mr. Henderson has a pretty wit and extreme eloquence he carried his audience with him at every step.

Prof. Rossiter Cole, of Grinnell College, Ohio, was unable to attend. He was down on the program.

Professor Gow announced that the committee on music sent out in March to all the schools of higher education in the country a circular asking, with other things, for suggestions and advice as to what topics would be most helpful for discussion.

In response to this circular President Butler, of Colby University, Waterville, Me., says tersely: "If the convention discovers any way to bring the study of music into a crowded curriculum, let us know it."

President Lee, of St. Lawrence University, Canton, N. Y., says: "How can the colleges allow music to count toward the degree of A. B.?"

President Dubbert, of Upper Iowa University, says: "Discuss the question of putting music completely on a level with other studies."

More fully, but to the same effect, Mrs. Irvine, President of Wellesley College, writes: "The administration recognizes the imperfect character of the present organization, and is eager for the suggestion of means for consistently bringing music into closer relation with academic work, and giving it a definite, assured and honorable position among the studies which count toward the degree of B.A."

Such expressions as these from college presidents, and many more could be quoted to the same effect, are to be put alongside with the yet more emphatic desires of the college professors themselves.

From the University of Nebraska Prof. Willard Kimball, who has already strong college courses which he is constantly improving, as well as a well equipped school of music, sends the question: "How can a common standard of work be brought about?"

At Hillsdale College, Hillsdale, Mich., although there is an admirably planned school of music, music does not as yet count toward a literary degree, and Prof. Melville W. Chase writes: "It seems to me that we need now what may be termed a college course in music, and besides this university courses for the perfecting of artists and larger training in musical composition. Some common standard ought to be found for the usual college course, and if your committee can push along some influence in this direction you will not have labored in vain."

In many of the institutions of the South and West, especially, the tendency of the college department of music is to offer a complete training of its own, and a number of requests have been received by the committee substantially like that of Prof. Edgar L. Place, of the Missouri Valley College, Marshall, Mo., who writes: "I would like to see a course outlined that would have indorsement of the different prominent colleges, one that would be strong and full, comparing favorably with the regular A. B. course for mental training, and to which a suitable degree could be attached."

Many other requests were made for the discussion of methods, of the extension of courses, &c., including the wish that special plans might be evolved looking to the education of a new race of musical critics; but the main desire expressed to the committee is that the weight of discussion in these meetings be given to the problem of how to insure in our colleges a treatment of music that shall demonstrate its right to stand on common ground with all

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other liberalizing studies, and to receive therefore equal consideration in the making up of a curriculum.

The answer to President Butler's question of how to introduce music into a crowded curriculum, is a simple one if we can prove the assertion: namely, that music is so important a branch of liberal culture, and so susceptible of broad, intellectual treatment, that it *must come in*, if need be, by *crowding some other studies out*. Educational values are by no means fixed. The past half century has seen many readjustments of curricula. Let us prove our right to the place and the place will open.

It is my own conviction that the demonstration of that right lies in the statement of what music is. No one doubts that as a factor in cultivated society music is exerting more and more influence and absorbing more and more of time and attention. To those who do not feel its power and understand its meaning the phenomenon may seem inexplicable. And to such this statement is the more necessary. The comment of Professor Norton, of Harvard, in the letter which all have doubtless read, that "so far as the higher education is concerned the interests of the imagination and of the feelings have been neglected in comparison with those of the understanding," is emphatically true. Yet from the educational standpoint music has still more to urge than its effect upon the imagination and the feelings. *Music is a language and a literature*. It is, therefore, subject to the best language methods, and its literature is to be studied like any other.

If you admit that the language is an important one to know, the question of how to study it becomes but a practical consideration of methods. If we can say with Commissioner Harris that "it is as much a part of a liberal education to know the musical works of Beethoven as to know the dramas of Shakespeare," then the same forces that have strengthened immensely the courses in English in our schools and colleges during the last twenty years will be exerted to strengthen the music work, and along the same lines. This is the touchstone of the whole problem.

It is to this latter study of music as literature that college courses should tend, just as it is the case with all college study of languages. But it must be emphasized strongly that all study of music as literature must be based on previous study of it as language. Moreover, music is a living language in the truest sense, in that it never can be dissociated from sound. In this respect it allies itself with poetry and art prose, which also must be held to sound values.

It must therefore be taught first as a language, a spoken language, spoken by means of an instrument (human voice, perhaps, before it can be appreciated as literature. Any courses in the appreciation of music not based upon knowledge of it, both as a spoken and written language, must in the nature of the case be inadequate and superficial. That they do not instantly show themselves to be so is due to the fact that very few attend such courses who do not have a smattering of the language at their command. Our primary and secondary schools are doing a valuable service in sending most students to college with an elementary knowledge of notation and sight reading.

How far the colleges can avail themselves of this and refuse to give elementary instruction in practical music, requiring, instead of the students who would take its music courses, an entrance examination in music, is a practical question which will be solved in much the same way as the kindred question as to whether elementary instruction in Greek and the modern languages belongs in a college course. But whether the elements of music be previously acquired or taught in the curriculum, it is the business of the college to offer complete, scholarly courses in the language music as well as in its literature, history and philosophy. In the teaching of English a distinction is rightly drawn between grammatical, rhetorical and literature courses, on the one hand, and the oratorical study of it on the other. It is not the place of the college, save in a limited degree, to provide instruction in dramatic art, neither is it to give training in musical virtuosity. But the study of practical music, both vocal and instrumental, so far as they are necessary to the mastering of it as language and literature, does belong in the college curriculum, if anything pertaining to music does, and are as much prerequisite to a successful study of the style and form of, say, Beethoven or Wagner, as a reading and speaking knowledge of German is necessary to adequate study of the style of Goethe and Schiller.

If music is to be entered on the list of the liberal arts and take its place as a necessary factor in a liberal education, it is time that its friends insist loudly and unceasingly that it be known for what it is, a language with a rich literature, and that it must receive the advantage of the most enlightened and complete methods of instruction.

If any college will accept this ideal, there is little danger

that either its courses in theory will be abstract and dry, or what it may offer in practical lines will be narrow and petty, or that it will fail in creating that broader atmosphere of interest and intelligence in regard to the aesthetic and philosophic questions which lie back of all study of beauty in whatever form. And here at last comes in the vexed question of method and extent. For the settlement of this the practical experience of years is needed. We may, I hope, look with confidence to hear the voice of this wisdom in the discussion to which I now invite you. So far as the statistics are able to show anything, the tendency of the group of colleges which count music-work on academic degrees is to increase the amount of applied music that may be taken, and to broaden the scope of the historical, critical and aesthetic courses, and thus by natural limitation to diminish somewhat the extent of purely theoretical courses. This is undoubtedly due to the difficulty set forth so ably in the letter from Mr. Aphorpe; a difficulty the nature of which becomes at once apparent when we consider that one must have a speaking acquaintance with any language before it is possible to apprehend the characteristic beauties of its literature.

In general the introduction of music as a language study and a literature study on a par with all other studies of the curriculum, is the only satisfactory and dignified method of according it recognition.

There are two other possible meanings of the topic of how to introduce music into the college; namely, what is the opening wedge which might be recommended to those institutions which for financial or other reasons are obliged to move slowly in the matter? and, how can such a conference as this exert its power to induce colleges to include music among their studies? Suggestions on the latter point have already been made; suggestions upon the former, or in fact upon any point that has been brought up, are now in order.

A general discussion followed. Mr. Ludgen, of the North Western University of Evanston, Ill., stated that he found it very difficult to interest the students in music; especially was this true of his university; the students seemed so busy, and then it was a co-educational institution and a great deal of time seemed to be wasted in social engagements. Others who spoke were Professor Weed, of Washington; Professor Stunley, of Ann Arbor; Professor Morse, of Maine; Miss Crane, of the Potsdam Normal School; Professor Parke, of the University of Pennsylvania, and one and all emphasized the need of musical instruction in the primary and elementary schools.

Prof. A. A. Stanley, of Ann Arbor, Mich., discussed in an extemporary manner the nature and extent of post-graduate work in the university. His idea was that earlier instruction should aim at general culture and that the post-graduate course should specialize.

Prof. Waldo S. Pratt, of the Hartford Theological Seminary, who took the place of the Rev. Dr. C. H. Hall, discussed the proper treatment of music in theological schools. He argued that such instruction should be given as would fit the young clergyman to arrange intelligently the musical services of his church.

Samuel Moyle's Recital.

Mr. Samuel Moyle gave his song recital in the concert hall on Friday afternoon somewhere within the neighborhood of his appointed hour. He was accompanied by Miss Emelie Moyle, the accompaniment being the better part of the performance. Miss Madeleine V. Brooks, soprano, was announced to assist, but failed to appear and also failed to forward any explanation to the public.

Mr. Moyle was billed as a basso-cantante. The basso was there, inasmuch as a certain amount of unvibrant volume is lodged with him in the bass register, but the cantante part was not discoverable. The voice is dull, wooden, without any musical quality or sentiment. It may easily be assumed that a singer of this calibre lacks even a crude form of force or fire. His delivery is monotonous, evidently carefully rehearsed without the illumination of true musical intelligence. His was altogether an uninspiring performance. Mr. Moyle, however, made a good program, including Hädel, Schubert, Gounod, Mattei, Pinuti, Keller and a group of American composers; Van der Stucken, Spicker, Beach and Fisher.

Another large audience was present, again prodigal in applause; applause had become a habit. It was only two or three insistent recalls which meant anything.

Piano Recital by Paul Tidden.

After a much vexatious delay, for his piano was literally filched from him by some enterprising persons on another

floor, Mr. Paul Tidden's recital came off with great éclat, the young New York pianist covering himself with glory. His program was the following:

On the Holy Mount.....Dvorák
Bourrée.....Bach-Saint-Saëns
Scherzo from op. 81.....Bargiel
Marche Militaire.....Schubert-Tausig
Fantaisie, op. 17.....Schumann
Toccata.....Mason
Nocturne, op. 9, No. 1.....Chopin
Octave study in E flat.....Kullak

Mr. Tidden.

The fantasia was the big number of the recital, and in it Mr. Tidden revealed his musicianship and also his marked improvement. His playing has grown more temperamental, more pulsatile. The energy is finer fibred, [and there is more glow, more emotional response and more mastery and deep conviction. The Dvorák piece proved weak in construction and commonplace in idea. Mr. Mason's toccata has been reviewed in these columns, and the E flat Kullak study was extremely well played. Mr. Tidden exhibited his command of nicely graded tonal nuance in the march, and was least satisfactory in the Chopin nocturne, which lacked atmosphere. But how could anyone play under a blazing sky on the roof of a building, around which hung a maddening mist of steam whistles! Miss Mansfield did not appear, and an indifferent Italian vocal duo for a large bald man with a white tenor voice and a lady was given. It might have been dispensed with.

The Woman's Work Conferences.

At 2 o'clock on Friday, in the Auditorium, the Woman's Department of the M. T. N. A. held its first session.

Into this, Mrs. Theodore Sutro, the esteemed president, and Miss Laura Sedgwick Collins, the no less valuable secretary, had thrown their entire force with a result which must have been most satisfactory to them. They surrounded themselves not only with brainy women, but with women who were willing to work and whose labors were not in vain.

On presenting a program of women's compositions Mrs. Sutro was untiring in her efforts to secure them from wherever they were available, which in itself was no small matter.

It is regrettable that owing to the ceaseless noise and the inadequacy of the acoustic properties of the room that so much of the speaking was utterly beyond understanding, because all of the addresses were bright, interesting and to the point.

If the program had been presented without a change it would certainly have been the first and only one. As it was there were many changes, but none of vital importance. Miss Maud Morgan, the well-known harpist, contributed a couple of very enjoyable numbers. The first selection on the program was a noble demonstration of woman's work.

Adele Aus der Ohe's suite may well stand at the head of woman's work, and it may be interesting to know that it is a true delineation of the composer, whose character and ideals underlie every note of the breadth, depth, strength and poetic delicacy. Miss Emma J. Banks gave a fair interpretation of it, but age has to ripen her possibilities before she can be expected to bring out of it what Aus der Ohe has put into it.

Miss Fannie Morris Smith, one of the women best known in musical literature, gave a paper which was most interesting and pertinent. It is reproduced in another column. Miss Margarethe von Mitzstaf, of Northampton, Mass., sang Barbara Fritchie, by Elizabeth Sloman, and Ring Out Wild Bells, by Mrs. Abby Hutchinson Patton. Miss von Mitzstaf is the founder and head of the School of Local Art, Northampton and Springfield; she has been identified with sight singing work and has established such classes all around the vicinity of her work. She is a member of the Sorosis. Of her vocal attainments much could be said, for she has a powerful contralto, dramatic depth of conception and fine delivery.

Miss Charlotte W. Hawes, of Boston, only touched upon her subject in the afternoon, and gave it more time in the evening, when her lecture was illustrated by the aid of the stereopticon.

The New York Ladies' Trio, consisting of Misses Mabel Phipps, Flavie van den Hende and Dora Valesca Becker, gave the Chaminade trio with their customary finesse of ensemble, interpretation and technical finish.

Mrs. Donald McLean, regent of the Daughters of the Revolution, gave a short address on patriotic music, in which she convulsed her audience with laughter, handling the subject as she did, not so much from a light side but in

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a facetious manner. She believed that the stripes were meant for lines and spaces, but did not state whether the stars were all female stars or not. She suggested the Star Spangled Banner as material for an opera for some aspiring American composer to undertake, believing that the managers would not refuse it, and that the audience would not be chary of applause upon every mention of the flag. It doubtless would have all the elements necessary for success, even if it fell short musically.

Miss Leontine Gaertner played two beautiful cello solos—a romance by Celeste D. Heckscher and a gavotte in A minor by Cecile Chaminade.

Fanny Spencer's anthem, as *Pants the Hart*, was well sung by Miss Effie Stewart, Mrs. J. Williams Macy, Mr. Albert Gérard-Thiers and Mr. Royal Stone Smith. This also served to demonstrate that sometimes the man can be used to a musical advantage, and they seemed to realize that they had their sex to represent and did so nobly.

The Principles of Expression was the subject ably handled by Mrs. Mary Gregory Murray, of Philadelphia. The subject is one to which Mrs. Murray must have given very much attention; she has also a fine delivery and was much appreciated by her hearers. Three charming violin solos, by Miss Laura Sedgwick Collins, were presented in a manner fitting their merits by Mrs. Jeanne Franko, accompanied by the talented composer.

Mrs. Clara A. Korn paid a delightful tribute of appreciation to Mrs. Sutro by dedicating to her and playing in a charming manner a dainty little impromptu, which was received with very much enthusiasm and prolonged applause.

Miss Adele Lewing played some of her own very delightful compositions, as she always does everything, with dash and finish.

Mrs. Theodore Sutro's inaugural address was as follows:

Guests and Members of the Music Teachers' National Association, Ladies and Gentlemen—On March 29 last there appeared in one of the daily papers of this city an article written by one of our best known musical critics, in which he says:

Only a few days ago a most amiable lady passed the history of music in review for the edification of an audience of ladies in New York, and, to judge from a newspaper report, came to the conclusion that as it had taken man a thousand or fifteen hundred years to develop the art (as she understood the books) woman has had no trial as a composer, and no man had a right to say she was slow. Of course no man is going to be so ungallant as to say so, even if the singular argument drawn by Mrs. Sutro from musical history provokes his amused smile.

He then goes on to say that hundreds of thousands of men have failed as well as women to become great composers, and as a reason for women's failure quotes from a Rubinstein's Conversations on Music as follows:

Woman is wanting in two principal requisites for the executive art as well as the creative: subjectivity and initiative. Woman cannot raise herself as an executant above the objective, i. e., initiation; for the subjective they are wanting in courage and conviction. For musical creation they lack depth, concentration, the power of thought, breadth of feeling, freedom of stroke, and so on. It is enigmatical to me that exactly music, the noblest, most beautiful, most refined, soulful, loving art that the mind of man has created, is so unattainable to woman, who is still a combination of all these qualities. In poetry, literature, painting and all the other arts—even in the sciences—she has accomplished much. The two feelings most natural to her, her love for man and her tenderness toward her children, have never found from her their echo in music. I know no love duet composed by a woman, and no cradle song. I do not say that there are none in existence, but that none composed by a woman has had sufficient artistic value to be stamped as a type.

But not only Rubinstein but also Schopenhauer and thousands of other men, great and little, have denied the possibility of great original musical composition to women, until this came to be almost a generally accepted axiom. The world is full of negative prophecies that time has falsified, and so I believe that time will also demonstrate what women can do, and if you will glance at the program for the three afternoons which will be devoted to woman's work in this convention you will notice that in spite of the prophecy of father Rubinstein a "love duet" has actually been composed by a woman, to which you will have the pleasure of listening. And so no doubt it will in the course of time also be with every other class of composition which all the wise men of the past and present have claimed to be beyond the scope of woman's power, until works by women will rank as great and immortal as those by men.

This popular prejudice against woman's capacity for original musical work having come under my cognizance ever since I became conscious of my five senses, I was glad of the opportunity to demonstrate through a public presentation of women's compositions that which I had already in connection with the Atlanta Exposition claimed to be a fact through a little pamphlet which I published, giving a list of their works.

I hope that our honored critic from whom I have quoted is here to-day. But that on this occasion his features will not be wreathed in a "smile" of derision at the thought of women's compositions, but rather with one of approval and delight at the object lesson which we will present to him in refutation of his views.

His article had not a little to do with my decision to undertake the arduous task of organizing for the first time during a period of twenty-seven years in the history of the Music Teachers' National Association a Woman's Department as a feature of this convention. The time has been very short—only some weeks, I may say—which must be taken into consideration in forming a judgment of what we have managed to accomplish. An excuse is certainly not needed for advocating the proper representation of women in this great gathering, as they constitute in one way or another, no doubt, fully one-half of the entire music-teaching world. But especially fitting should it be so here in the East. For while, according to the last census, it has been shown that there are some two million more men in the United States than women, it is otherwise in Massachusetts and New York. So perhaps the men who are at the head

of the association could not very well risk the danger of holding a convention without women in a locality where women are in a large majority.

On this occasion I am not going to review the history of the development of musical compositions by women or dwell upon their aptitude for accomplishing great things in that department. I have often tried to demonstrate that the main reason why women have not as a rule attained the high plane of men composers may be sought in their lack of general mental discipline and thorough education.

Wagner wrote: "Knowledge is the means appointed to nourish the flames of inspiration in the artist's breast." Without knowledge certainly great original composition is impossible. Liszt advocated a thorough general education as a prerequisite to original musical work, and Schiller's words are true of every effort, no less in musical than in other fields:

When powers untutored senseless strive
No well formed image ere can thrive.

I believe that women will become more skilled in musical composition, because the field of their activity in all other departments has been greatly enlarged. Women colleges are now on as high a plane as those of men. Even the great thinkers of the past advocated the intellectual improvement of women, although they could not overcome their prejudice against their putting their intellects to a practical test of competition with men in the achievement of great and good works. Schopenhauer advocated their education because "the intellectual qualities of man are inherited from his mother," and Sheridan said: "Women govern us; therefore, let us render them perfect; the more they are enlightened so much the more will we be."

Within the period that modern music has developed, and against the lack of opportunities for education and the prejudice existing against women venturing from out of their domestic duties, they have accomplished wonders. The growth of modern music cannot be carried back further than the year 1450, and almost everything that is now considered worthy of mention has been produced long after the discovery of America—within the past 200 years. Public prejudice is what has stood in the way of all progress, and to this more than anything may be ascribed the fact that women have formerly not passed beyond the stage of figuring only as executants of music, such as pianists, singers and organists. Prejudice excluded them for centuries even from performing on the violin, violoncello or any stringed or wind instruments. Yet in the most ancient times it seems to have been otherwise, for in the British Museum are Egyptian paintings in which women are depicted as playing upon all kinds of instruments. With the Greek women the favorite instrument seems to have been the flute, and the public erected a temple to the beautiful Lamia and placed her statue therein.

Not a slight difficulty in the way of recognizing women composers in this country has been the rather undemonstrative style of their compositions—all the more to their credit. In those which I have examined mere straining after effect seems to be absent. Were it otherwise, perhaps though less deserving, they would have been all the more appreciated. The late Mrs. Octavia Hensel was an enthusiastic member of the Music Teachers' National Association. She commented in her humorous way on this lack of obtrusiveness in compositions of women shortly after the great Chicago fire, which, as you know, originated in that a cow kicked over a lamp in a stable, as follows: "If only some American composer would write a Kerosene Lamp Explosion Sonata, with a descriptive schedule of what the music is intended to express, form an opening chord of the seventh expressive of a cow's kick, and a chromatic double trill in the treble to simulate the scattering of glass, rapid arpeggios of flame and octave bass engines, why the fortune of the country piano teacher would be assured. Even our provincial sisters would take a liking to it provided the program of its interpretation was interspersed with the names of Chopin and Beethoven." When you hear our programs you will see how different from the foregoing is the style of music which our women composers will present to you during these afternoons.

I stated that the time within which our work had to be done was very short. If what we will present to you will demonstrate to you that women have accomplished original work in music, it is but a mere suggestion, I would say, of what we might present to you if years instead of months had been at our command. This work is but a nucleus around which the great worlds of what women are doing and will do may grow. We hope to show vastly greater results when our department shall be as old as the general association, which has already attained the mature age of twenty-seven. We think that our work has been started upon a firm basis and that women now compose a thorough organization for encouraging and collecting information and papers on special subjects connected with the art. In the department devoted to the exhibition of woman's work we have records of all American women orchestras (amateur and professional); instruments to simplify piano practice; many books and papers written by women on musical subjects; some photographs of women's experiments in acoustics and science; records of Indian music; compositions written by women and biographical notices.

In the three programs which you hold in your hands appear only works written by women. Although fifteen numbers appear on the program for each of the three days we have necessarily been limited in our selection through lack of room to find a place for many meritorious productions which were brought to our notice. In view of what within the short period of time which has been at our command and under the difficulties with which we have had to labor to contribute to the work of this great convention, I hope that its worthy and efficient president, Mr. Herbert Wilber Greene, will not have cause to regret his inviting the co-operation of what we are pleased to admit is generally

conceded to be the better half of creation. To him, as well as to the directors of the association, the ladies of the various committees desire through me to tender their thanks for their kind assistance and ready co-operation.

Unity of purpose has accomplished much in the Music Teacher's National Association and especially in the Woman's Department. For this I desire also sincerely to thank the various chairmen and committees who have worked with an industry and enthusiasm without recompense, except the consciousness of worthy labor well performed, that is unprecedented. I want also especially to thank the members of my law class who form the committee on decoration, and the result of whose work is manifest to you. They have also undertaken to sell a little pamphlet containing a list of about 1,000 women's compositions by Mr. John Towers, and hope through the sale of this book to pay the entire expenses of our department. This book, as Mr. Towers says in his preface, is the best answer in the table of compositions by women which it contains to all pessimistic doubts of woman's capacity for original work in music.

Lastly I want to thank the members of the press, without whose aid and influence, especially through the medium of the "Woman's Page," it would have been almost impossible to have brought our work to so successful a conclusion. The best thanks to the artists who have so kindly volunteered to perform the various numbers on the programs will consist in your appreciation of their efforts. Without them nothing could have been accomplished.

And now, finally, I hope that everyone here will not only visit the department on the floor above this devoted to the exhibition of woman's work, but that you will all make it your duty to attend each of the three afternoon performances—to-day, to-morrow and Monday, and remain to listen to the program from beginning to end. If you will do this I feel confident that those of you who are still doubtful will come to the conclusion that woman has in fact accomplished great things in music. If you will become better acquainted with the ladies who are active in this convention by attending the social gatherings on the third floor of this building, to which you are all invited at all times while this convention lasts, you will find that my friends have not ceased to be true women because of their work outside of their domestic circle; that they have not gone out of their proper sphere, but on the contrary have been inspired by the motive of making the world purer and better and more peaceful through the most divine of all arts, and that they can as women do much for the progress of the world and still be as loyal daughters, sisters and wives, and lastly, that they are not necessarily formidable and fear inspiring objects, which you will believe if I tell you that nearly all the ladies on the various committees are of no more, and many of them of still less, gigantic nature than I am myself. I hope they will not inspire you with terror, but rather with confidence in what women may accomplish in the way of progress in the musical world, and that through the interest which you will take in what we will present to you here you will encourage us to still greater efforts and that you yourselves will feel a true pride in the achievements not only of American artists, but of American women composers.

With a few graceful remarks Mrs. Sutro opened the second afternoon's entertainment of the Woman's Department. Mrs. Ella Jocelyn Horne, who is not so well known here as in the West, sang the first numbers. She has an excellent contralto voice, less powerful than agreeable.

Miss Amy Fay read a paper on the Deppe method, of which she is well known as an enthusiastic exponent. As Miss Fay is essentially a public speaker, every word was distinct to her attentive audience. After a brief history of the man, the method was set forth by Miss Fay in a manner which can only come from one to whom it has become her own personal property, as this has doubtless become to Miss Fay.

She stated that Deppe had done for music what Moses had done for law—that is, condensed everything, so that no one could break one of the laws without knowing which one and how; that Deppe treated every one as an elementary pupil, beginning with the technic of the hand, tone production, trill, scale chords and octaves with each hand separately, originating all of the exercises that he used.

As a demonstration of this method her young pupil, Miss Laura Sandford, did some very creditable work. The numbers given were C sharp minor impromptu, Chopin; Andalusian Melodie, Gottschalk.

Miss Sarah J. J. McCaffery showed the result of her work in public school singing with a class of fifty school children from the primary grade of School 16—the little ones ranging from five to ten years of age.

Miss McCaffery said that they were not prepared especially, but were merely taken out of school where their daily exercises consisted of ten minutes' time. The results shown were enough to convince the most skeptical that it is within the power of the public schools to place music into the understanding of children as well as arithmetic. These little

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ones were called upon to sing through the terms of primes, major and minor intervals, perfect, fifths, &c., and they responded as they would have said that 1+1=2.

Part singing was demonstrated—staff names, numbers and on all vowels and words. Miss McCaffery stated that this was the result of teaching by those not especially trained in music more than is required of the ordinary school teacher, but she did say that this was the result of Mr. H. E. Holt's methods on public school work.

Mrs. Gustave L. Becker, chairman of the committee on methods, gave a lucid talk upon the system of obtaining the best results from practice as used by Mr. Gustave Becker with his assistant teachers.

Miss Kate Chittenden gave a graphic method of teaching interpretation, demonstrated by the scanning of Mendelssohn's fourth Song Without Words. Her work has been reviewed at length heretofore, as also that of Mrs. O. K. Virgil, who illustrated her subject by presenting Miss Florence Traub, one of her pupils.

A most interesting portion of the program consisted of a talk on voice production by Madame Cappiani, delightfully illustrated with a duet by Miss Beatrice Singerman and Miss Bessie, the accomplished young daughter of Prof. E. M. Bowman.

Miss Margherita Arlina Hamm gave a poem instead of the address for which she was down. The musical program was as follows:

Song—	
The Quest.....	Elinor Smith
Clover Blossoms.....	Clara Kathleen Rogers
	Mrs. Ella Jocelyn Horne.
Violin and piano romance.....	Mrs. H. H. A. Beach
	Misses Dora Valesca Becker and Mabel Phipps.
Duet, Oh, That We Two Were Maying.....	Alice Mary Smith
	Miss Marguerite Hall and Mrs. Horne.
	Dorothy Clinton, accompanist.
Piano solo.....	Mrs. Georgie Boyden St. John
	Mr. Adolf Glöse.

One of the mistakes made was to put a little child danseuse on in light numbers of Miss Hattie Starr. Notwithstanding that this was done as recreation from the weight of the program, it would have been more advisable to hide the fact that women lend their aid to degrade music as well as to write it up.

A program presenting Chadwick, Nevins, Huss, MacDowell, Foote, &c., would not have been lightened by either Rosey or Charles K. Harris, under the guidance of men. However, with everything else so thoroughly successful it may be overlooked.

The ladies have worked hard and have accomplished enough to rest on for another year.

The Small Instruments' Place in Music.

When those most prominent in New York's musical circles, composed of those who study, perform upon and teach the mandolin, guitar and German zither, proposed to play either separately or in concert during the convention of the M. T. N. A., and so illustrate the refinement of their art and the possibilities of the instruments, in the use of which they had achieved so great proficiency, their offer, it is said, was received with sneers and jeers.

Such instruments as the mandolin, guitar and zither were regarded by many of those who had the making up of the music programs of the convention as mere fads, having no legitimate place in music, and whose present popularity would be so fleeting and whose final effacement would be so absolute as to leave no trace behind a year or so hence.

So, it is reported, thought the committee; but not so Mr. W. H. Greene, the president of the association. From first to last he stood sturdily for the mandolinists, who now gratefully say that it was owing to his efforts in their behalf that they were given a hearing at any of the events of the convention. For this much they are deeply grateful.

The first event in which they had a share came off in the woman's salon of the Palace on Friday afternoon.

Thanks to the clever artists who participated it was a most delightful treat; thanks to the reprehensible mismanagement which has characterized everything connected with the convention, from first to last, it was a farce.

The hour set for the event was 3 o'clock p. m. A mandolin and guitar orchestra was to play, and other musical features of like character were promised, the value of the selections to be enhanced by the reading of essays on the instruments used in rendering them.

By 2 o'clock all the performers had assembled in the woman's salon, eager to begin work. There were quite a number of them in charge of Carlos Curti, organizer and director of the late Spanish Students, and known to be one of the most skillful mandolin players and arrangers of music for this instrument in the profession. The visitors, mostly women, began sauntering in by twos and threes, until by about 2:20 quite a respectable sized audience had gathered, although the sparse attendance seemed disappointing to those who were about to play. These convened whisperingly in little groups, looked about them and shrugged their shoulders unhappily.

Now 2 p. m. was also the hour at which Mrs. Theodore Sutro, president of the Woman's Department of the M. T. N. A., was scheduled to deliver her inaugural ad-

dress in the Auditorium before the Conference on Woman's Work in Music, and many of those who had straggled into the salon must have done so by mistake, believing it to be the auditorium.

The best proof of this is that when one old lady finally asked when Mrs. Sutro would make her appearance, and was told that she was probably holding forth at that very moment in another part of the building, she lost no time in speaking the news to about a dozen others, and all rose and left the salon hurriedly and noisily, just as Mr. Curti and his orchestra, composed of about twenty performers on mandolins, bandurrias, guitars, zithers, harps and cellos, took their places on the platform.

The orchestra played delightfully. Mr. J. M. Priaux, with Chas. H. Ditson & Co., announced that they would give Kitchener's Polonaise Jubel Friese as an "a" number, with Bizet's Carmen Fantaisie, arranged by Curti, to follow. These numbers were almost faultlessly given. While they were being played the noise in the hall was outrageous, and had not all the performers been well trained professionals they must have been completely routed by the hubbub.

As it was they were greatly disconcerted at times. People walked noisily in and strode noisily out again, talked and laughed aloud, moved chairs about and otherwise treated the really excellent music as though it were being ground out by an East Side piano organ. At the conclusion of the fantasia the enlightened and attentive in the audience applauded. Then Mr. Priaux announced that Mr. W. J. Kitchener, a well-known guitar virtuoso and teacher, would read his essay on the History and Development of the Guitar.

Mr. Kitchener took his place on the platform immediately, and just as he began to read from his manuscript the majority of those in the audience began leaving the room, after the fashion of a flock of sheep entering the shambles from a live stock railway car. In fact Mr. Kitchener was compelled to read his entire essay, which is the result of years of patient research, to an accompaniment of noise which frequently drowned his utterances. He said:

Of all the instruments we possess less is known of the guitar and its capabilities than any of them, and it shall be my endeavor to specifically state its merits. It is as a sealed book to the majority of musicians, inasmuch as it requires a great deal of faithful practice, coupled with a vast musical experience, to elicit even a small particle of its wonderful range of effects. When one considers that a three part fugue has been successfully written and performed upon it, we may well look into the details of such a potent factor in the realm of music.

Music is mentioned in the Sacred Scriptures as existing about 600 years after the flood, or a little more than 1,700 years a. c. We find instruments of music sculptured on the most ancient monuments, and for the greater part we must deduce our theories by this means. A great field is open to the investigator, as the Egyptian monuments especially abound in numerous specimens. Some suppose the four and ten stringed harp to be the most ancient instrument, while others give the preference to the lyre and guitar. They resemble each other in general characteristics, and the psalterion, psaltery, kithara, cithara all seem to be of the same family.

The Egyptians and Hindoos evidently had a system of music which considerably antedates the earliest records of Scripture. The Hindoos especially have treated music not only as a fine art, but mathematically and philosophically. The Hindoo scale consists of seven chief tones, and these tones are mythologically represented as so many heavenly sisters.

The names of these tones are respectively:

Sa.	Ri.	Ga.	Ma.	Pa.	Dha.	Ni.	Sa.
1	2	3	4	5	6	7	8

In theory the octave is half a tone flat, but they correct this practically by singing it on its proper pitch. Their principal instrument is the vina, and by means of this alone many virtuosos have made their name prominent. As late as last century Djivan Shah was known throughout India as a celebrated performer.

The vina is fretted like a guitar. The finger-board is nearly 2 feet long, a little beyond each end are a tailpiece and pegs which hold the wires. The body of the instrument is made of two calabashes or gourds. They are very

large, about 14 inches in diameter, and have a round piece cut out of the bottom about 5 inches in diameter. The finger board is 2 inches wide. The wires are placed as follows: Two steel ones close together in the right side, four brass ones on finger-board and one brass one on left side, tuned to, steel strings, treble A and octave below. The four brass strings in the centre are tuned thus: Bass to D, A, E, C sharp, and brass string on the left to A. It has nineteen frets of wax, put on by the performer. It rests upon the left shoulder and the right knee. The little finger of the left hand is frequently used. See Moungh That Byaw.*

The sitar, another Indian instrument, is shaped like a European guitar with seventeen frets. Two of the most beautiful specimens are the sitar of Benares and that of Dekan-Dedjapour. The first is remarkable from the fact that two of its seven strings are attached to the same peg and tuned alike. The Indians also possess the rabab, which is shaped like the Spanish guitar, though the body is deeper. It has six playing strings and seven strings which vibrate in sympathy with the others. It is much used in the Northwest Provinces of India, also in Persia and Afghan. In Burma the natives use a guitar of cocoon shell, with bamboo handle, strung with two wires. It is used by snake charmers, who sing a chant and also manage to extract quite elaborate tones. A guitar called the magoudi finishes the list of Indian instruments.

The ancient guitar or psaltery of the Hebrews is highly interesting. Josephus describes it as a species of harp or lyre with twelve strings and played with the fingers, not with a key. They named it nebbel, signifying a bottle or leathern bag. The body of this instrument projects from a round wooden bowl made of the almag tree or red sandal and having a small aperture beneath. A hide is drawn over the top of the dish. A piece of red leather is drawn tightly over, which is higher in the middle than where the strings are tied. Through this skin or red leather two sticks pass in such a manner that, with a third, which is fastened above to the end of the two in an oblique direction, they form an inverted delta. The strings pass across the hide on a narrow bridge and are made fast to the cross stick above. It is considered as properly represented by the modern guitar. In our English translation it is termed psaltery, and it was used to accompany the psalms of David. And here we can follow a clue as to the scale these psalms were sung in, as this instrument was properly tuned in the pentatonic system. The same instrument was known in Egypt as the kassar.**

The character of the Oriental music of that time must have been more expressive than scientific. Judging from the surroundings and environments of the players, we can imagine the effect of music adapted to the beautiful psalm commencing "By the waters of Babylon we sat down and wept, when we remember thee O Zion." The same psalm in the Episcopal Church at the present day never fails to create an intensely emotional feeling in the breasts of the listeners. Again in the last psalm we have the words: "Praise him with the sound of the trumpet, praise him with the psaltery and harp. Let everything that hath breath, praise the Lord." It is very evident that the guitar was referred to in this psalm. When David sang of an instrument of ten strings he had reference to the asor, a species of lyre with ten strings, and played with a plectrum of black bone or wood. The guitar must have been possessed by this nation, as we have many translations of the instrument which read as follows: Harp, lute, psaltery, instrument of ten strings, &c.

David dedicated Psalm LIII. to the chief musician upon mahhalath. Critics have come to the conclusion that the etymology of the word mahhalath indicates a soft instrument of the lute or guitar kind, so that David was fascinated with the smooth, soft tone produced by this master. The mahhalath must have been used chiefly for penitential music, as it is referred to again in Psalms LXXVIII. and LXXIX., the heading of which reads: A song or psalm for the sons of Korah, to the chief musician upon mahhalath, Leameoth Maschil of Heman the Ezraite. The same Heman was one of David's chief singers, and was supposed to be a descendant of some person named Ezra, who was also a descendant of Korah. Many attribute the writing of this psalm to Heman.

The ancient Greeks awarded prizes for singing accompanied by the kithara or small lyre; religious poems were chanted and sustained by the lyre or phorminx. In Chios a stone has been found upon which the names of the victors in these contests are inscribed. From it we learn that prizes were awarded for sight reading of music, rhapsodizing and accompanying the voice with the kithara. It is strange to say that in some brotherhoods playing upon the kithara was obligatory. Once an Athenian kitharist played

* Moungh That Byaw: A criminal condemned to death was spared through his performance and singing on this instrument.

** In Palestine a five-stringed instrument of the guitar family is frequently found with a body of light wood and parchment head.

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to Dorian a representation of a storm at sea; when asked how he liked it he exclaimed: "I have seen a better storm in a pot of boiling water." This would make the origin of the phrase "a tempest in a teapot" over 2,000 years old. In Crete the kithara was used extensively as an accompaniment to dancing; the youths and maidens formed a circle, in the centre of the circle sat the musician who sang, while the chorus expressed by their actions the various emotions which he chanted.

No nation has recorded so faithfully its musical history as the Chinese; we can find facts, allegories and anecdotes dating far back beyond every other nation, excepting the Egyptian and Hindoo. They ascribe the invention of music to spiritual beings. The Emperor Chi-hoang-he, who reigned among spirits, is supposed to have invented the written characters of the Chinese language and eventually music; Tong-how, another mythical character, is responsible for their first songs.

Kai-tien-chi, ninth emperor of the spiritual dynasty, invented eight kinds of instruments, the names of which are as follows: Love; the people; the black bird; don't cut the trees; cultivate the eight different grains; chant the celestial doctrines; celebrate the merits of the sovereign; imitate the virtues of the earth; recall the memory of all existing things. These instruments probably derived their names from the legends which they were wont to be associated with. The Chinese have always divided music into eight classes, as follows: The sound of skin; the sound of stone; of metal; of baked clay; of silk strings; of wood, as in the xylophone; of bamboo, used in flutes; of calabash or gourd, mention of which has been made before. The sound of silk is the one chiefly connected with our subject, as all their instruments were strung by that means alone. The kin, the leading Chinese instrument, was a huge affair, its length being 5 feet 6 inches. It was tuned in the pentatonic system and had seven strings. The largest of these instruments was called the che, and sometimes had as many as fifty strings. The zither, if strung with silk and trebled in length, would give an exact idea of these fine instruments. There are many kinds of Chinese instruments like our banjos and guitars, and they are used with a variable number of strings.

The instruments of Japan are much more crude than those of the Chinese; the che of China is found under the name of koto. The koto consists of two slabs of wood with an oval finger-board extending to the length of 2 feet sometimes; it has thirteen strings of silk, with silk and wax frets, and is also tuned by the pentatonic system. The sam-sin is a guitar with a long neck and has three strings. No wedding in Japan would be considered complete without the use of these instruments. The bride is expected to furnish the same.

The Persians used an instrument named tar, which signifies a string; the nineteen frets were of gut, the five strings of wire were played by the forefinger of the right hand. In Africa several rude banjo-like instruments have been discovered, but the natives have no method and merely strum without any melodic sense whatever. Among the Karagues, however, a guitar exists, and six of the seven strings accord with our diatonic scale, the seventh being the only one that differs from our system. The Arabians have a unique guitar; the body is square, of wood covered with red plush and decorated with a border of shells. It has two strings of gut fastened to the handle without frets. The head is covered with skin. This guitar is undoubtedly the one used by the Moors and introduced to the Spaniards when but a simple instrument of four strings.

In the sixteenth century the guitar became known in Italy and France, and toward the end of the eighteenth century its power was increased by the aid of additional strings. We have many models of Italian, Spanish and Mexican guitars. The Spaniards used a quartet last century consisting of the following instruments: Machete de braga, four gut string; machete rayad, five gut strings; viola de arame, six pair wire strings; viola francesa, six strings—three wire, three gut, this quartet corresponding to first and second violin, viola and cello. Queen Elizabeth possessed a guitar with a jeweled centre of diamonds and rubies, with a magnificent shell pattern set in the back. An old Spanish guitar has twelve wire strings strung in pairs and made of tilwood (laurus foeteus). Mary Queen of Scots' attendant, Rizaio, used a guitar with ten strings, of French make. The pegs were in the shape of fleur de lys; also around the sound hole the same pattern was prominent. The quinterna is an Italian guitar, with three pairs of catgut strings and two single strings covered with wire; it is played guitar fashion with the fingers. A quaint Mexican guitar is made of the back of an armadillo, decorated with the chalice and paten of the communion service, also with cross; this specimen has ten strings of gut. Stradivarius made two guitars of peculiar pattern, in the shape of a pear; the backs are of maple, in four pieces.

The guitar battente is also of Italian origin, with five pairs of wire strings, principally used by the peasants of Apulia, and abandoned in the early part of this century. The Italian cetera had seven strings. The guitar we use to-day is the six stringed instrument of Spain. It is capable of expressing all those concords and dissonances which constitute the light and shade of music, and of producing the most intricate modulations through all the keys of the musical scale. By means of the capo tasto, or nut, transposition is made tolerably easy. It consists of a bar placed across the space between the frets, so that a basis of flat instead of natural keys may be substituted without change of fingering. With such powers added to its lightness and small dimensions, the guitar may well claim and receive admission in situations where the harp, piano and other instruments must be excluded. This is the greatest recommendation for it, for in places in which louder instruments might be a source of annoyance to others, the performer may from the most gentle vibrations of the strings enjoy every combination of musical sounds which can gratify a cultivated ear.

As an accompaniment this instrument has no rivals whatever; the subtle, stirring tones almost instantly create an emotion and sympathy in the singer; coupled to this is the fact that the ordinary chords are easy to acquire, and are no impediment whatever to those desirous of obtaining the art of self accompanying in a short period of time. For solo purposes much more time is required for practice, as perfect independence of the fingers is absolutely necessary, also the development of the muscles of both hands. Music

may be procured consisting of all degrees of difficulty, from the ballads and dances of all nations to the most famous overtures. By means of what is known as special tunings, that is to say, by tuning certain strings to the intervals relating to the tonic chord of a key, many novel effects may be produced, such as imitations of carillons, the tom tom, human voices, drums, flageolet tones, and even the bugle and tambourine. When judiciously employed these effects are by no means to be slighted, for an accomplished player can frequently magnetize his audience by that means alone.

Ferdinand Carulli was actually the founder of the modern school of guitar playing. This great genius was born in Naples, February 10, 1770. He was the son of a distinguished writer, who was secretary of the delegate of the Neapolitan jurisdiction. The first principles of music were taught Carulli by a monk. The guitar attracted his attention more than any other instrument and he abandoned the violoncello to study it. He could find no teacher in Naples. He was deprived of all resources, as no music could be procured at that time for the guitar. Carulli was obliged to create a system of fingering and also write his own etudes. He discovered processes of fingering unknown at that period. Arriving in Paris in April, 1808, he gave several concerts and created a perfect furor. Passages in four parts were easily played by him and the idea that the guitar must be confined to several keys was exploded, for Carulli played in all keys. He was an excellent teacher and his compositions were the only guitar music played at that time. His method passed through four editions. His compositions numbered nearly 400, many of them from fifty to 100 pages. A book was written by him for musicians' reference, showing the natural position of all chords on the guitar, so that they might arrange music for it. The work contains sixty-three pages, and is the only one of the kind ever published. To Carulli we are also indebted for an original work, Harmony Applied to the Guitar, a treatise on accompaniment based on a regular theory of harmony. This work was published in 1825 and was the only one of the kind which had then appeared.

There is a method on harmony applied to the guitar, by I. G. Withers, of New York, at the present time; it is a worthy effort and deserves special commendation.

Carulli wrote a concerto for guitar, two violins, alto bass, two oboes, two horns and double bass. As a writer of duos for guitar Carulli has had no equal, owing to his immense skill in counterpoint. So long as the guitar exists Ferdinand Carulli will be remembered as the genius who did more than all others to bring the art of guitar playing to its present state of perfection. Dionisio, or Denis Aguado, was born in Madrid, April 8, 1784. He studied in Paris under Garcia in 1825; returned to Madrid in 1838 and became one of the greatest composers and performers on the guitar. He it was that invented the tripod, a three-legged stand, and placed his guitar in it. He always assumed a standing position while playing. He was enchanted by Ferdinand Sor's playing, and said he would adopt his method but for the advance of old age. Ferdinand Sor, in return, dedicated his Symphonie Elegiac to Aguado. This piece fairly bristles with difficulties and cannot be played without the use of the tripod. Aguado wrote a method and also a collection of high grade compositions. He died on December 20, 1840.

Ferdinand Sor, born at Barcelona, February 17, 1780, was undoubtedly the Mendelssohn of the guitar. Possessed with remarkable genius as a child, his parents fostered his passion for music and gave him the advantages of a monastic education. Coming into contact with a traveling opera company he immediately took to writing operas. Having established a reputation as a great artist he went to Madrid under the patronage of the Duchess of Alba. About this time he wrote some oratorios, which were followed by a number of symphonies, quartets and many songs. He met Cherubini in Paris, who was charmed by his genius. After a short sojourn there he went to England and created a perfect furor in London. He was induced to write a comic opera and several ballets.

About this time Giuliani was popularizing the guitar in Russia, and coming to England he introduced the ten or small guitar; it seemed to be more brilliant in combination with the other instruments, and a great spirit of rivalry existed between the two masters.

Sor went to Russia next and contracted ill health; he returned to Paris in 1828, but his health was never restored, and after languishing for eleven years in want and misery notwithstanding the universal esteem in which he was held, he died. But one man ever excelled Sor in the estimation of the London people, and that was the beloved Gullio Regondi, the greatest guitarist the world has ever seen. A perusal of his works is all that is necessary to convince the most skeptical student.

Mateo Carcassi seems to be endeared to the American people more than any guitarist. Succeeding Carulli in Paris, he matured the work commenced by this great artist. He played more brilliantly than his great contemporary and superseded him in his work.

His method is used to-day in all countries; but to appreciate his work one must hear his fantasies. He died in Paris January 16, 1853. J. K. Mertz is the last of the old school; he evidently studied Carcassi faithfully and used his fantasies for models. Some of Mertz's works are gems in this style, and his knowledge of transition and modulation is wonderful.

At one time the guitar was in advance of all instruments; so much so that several makers of other instruments gave

away numbers of cheap guitars, until it became associated with itinerant players and almost passed into oblivion.

When we consider that Paganini devoted several years to the study of the guitar, and Hector Berlioz played nothing but guitar and flute, we cannot blame guitarists for being enthusiastic in their claims for this instrument, especially when we know it is complete in itself for solo purposes. We can combine the methods of all the great artists, thereby avoiding mannerisms, and adapt almost any suitable work to the guitar, frequently with ravishing effect to the delight of all our hearers.

At the conclusion of the essay, the corporal's guard that remained in the room then listened as attentively as circumstances would permit to Mr. W. Barth, who gave under difficulties, a polonaise by Vieuxtemps as a mandolin solo, with piano accompaniment. While Mr. Barth was in the midst of his work, and as he was intently occupied in manipulating some of the most delicate passages in the composition, a heavy-weight stage hand in shirt sleeves entered the salon through a side door, and with ponderous tread moved up to the platform. After first measuring with his eye the height of the rostrum from the floor, he gave a spring and vaulted jarringly upon it, then trudged across it with about as much grace and certainly with as much noise as a baby elephant would have used.

Mr. Barth reddened perceptibly, but bravely continued his solo.

After the stage hand had reached the back of the platform, where he knocked over an iron music stand and otherwise succeeded in making his presence unpleasantly felt, he succeeded in finding what he was after, a portable wooden platform with insulated glass supports at the corners. This he shouldered and bore triumphantly away.

And Barth played on!

When he finished the corporal's guard charitably applauded him, quite as much for his exhibition of bravery as for anything else, and Mr. Priaulx proceeded to read for Chevalier Enrico Gargiulo, its author, with the usual running accompaniment of small talk, the following essay on the mandolin:

It has been my desire for the past ten years to address a gathering interested in the mandolin. The mandolin originates from the lute family, which about three hundred years ago was almost as popular as is at the present day the piano. One of the first mandolins was made by Calastro Parochia in 1630, in Padua, with five pairs of strings; another by Giorgia Batista, in Naples, in 1712, with four pairs of strings. This instrument has been neglected more than any other all over the world, and it is about time for the people to open their eyes and devote more time and study to it.

In all dictionaries and musical dictionaries published I find very little satisfaction. Webster says: "Mandolin, or Mandola, a cithern or harp not in use." This is a very poor description. The Musical Dictionary, by Sir George Grove, D.C.L., director of the Royal College of Music, London, gives the most satisfactory information. It reads as follows: "Mandolin (Ital. Mandolino) is a small and very beautifully formed instrument of the lute family. Mandola, or Mandorla, signifies 'almond,' and it has been supposed that the shape of the instrument has given it the name." But this cannot be accepted, since the almost universal use of the syllable "man" unchanged, or changed by phonetic variation to "ban," "pan," "tan," &c., for the first syllable of names of lute instruments from East to West. Regarding the capacity of the instrument, the mandolin (Neapolitan) is to be considered just as much an instrument as the violin or the piano; in fact, there can be done many things on the mandolin which cannot be obtained on the piano, such as portatura, which means to carry the sound from one note to another without stopping the tremolo, or to sustain a swell note for any length of time, as thus:

When people hear that all violin music can be played on the mandolin they say, "Oh, no! impossible;" but such is the case.

Many of Beethoven, Wagner, Haydn, Liszt and other

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compositions by various great composers can be executed on the mandolin, but the difficult point stands here, that people who do not understand what can be done on this instrument look upon it as a banjo. No, that is an insult; the banjo is not known in the history of music, it has simply been created in the South for the negroes.

Why should not the mandolin be considered as high as the violin—they are both tuned in fifths, the scale and fingering are similar? Is it because the violin has the bow that it is considered more difficult? Or is it because the violin has no frets?

These are two points people have questioned me on for many years, but I have convinced them with the proof that one requires as much practice as the other. The bow is not as difficult as the plectrum (pen), for the simple reason that it is natural for the violin to play legato, while it is very difficult on the mandolin. It is natural for the mandolin to play staccato, and yet very difficult on the violin.

Now for the frets. They are supposed to be of more advantage to a good player. This can be proved, as we find that in the sixteenth century viola da gamba with frets. Later they have also made violins with frets. Why did they discontinue? Because the frets are of great disadvantage in sliding.

For instance, those players who sit with one leg crossed on top of the other, placing the mandolin between the left leg and chest, and in playing bend their heads to look at the frets so as to know where to place their fingers; this is an advantage to them, but it is incorrect. How can a person read and in the meantime watch the fingers? Why should they sit so ungracefully, doubling themselves up, when it can be played standing with a much more graceful and dignified position?

Another very important point is not to play with a limber pen, as I've heard many people say they did not care for the mandolin on account of it not being powerful enough; also the ting-ting sound.

Do you know why you hear that jingling sound? It is on account of the limber pen. Fifteen years ago they still used a quill pen in Rome and Naples, but it was substituted for the tortoise shell, for the reason that being played a while the quill would fail, and they had to have another in readiness.

I have found that by using a small and not too limber pen, holding it loosely between the fingers, it will avoid all vibration of the plectrum. I have also come to the conclusion that if the mandolin is properly represented and taught in correct position and studied, the time will come when the public will appreciate it fully as much as the violin; but if the piano, violin, banjo and zither teachers will continue to give lessons on the mandolin and teach what they do not know themselves (how to use the pen and position) the mandolin will be going down instead of gaining, for the simple reason that they have no method. After ten lessons they present their pupils with a selection; therefore the pupils cannot have a good opinion of the instrument. They say: "It is easy and in ten lessons I will play a tune." After they have obtained to play one they want to play more on the same style. If, instead, a teacher would know himself how to hold the instrument properly and give the pupils exercises, scales and theory, use some duets such as Mazas, Dancila and Bruni, then give them a solo, the pupil would get interested and find that there is a great deal to learn on the mandolin.

I have pupils who have been studying for the past five years and play De Beriot's fifth Air Varié (standing), Zampa, Tancred, and Gazza Ladra overtures, and many other difficult violin solos. I should like to see a few more thorough mandolin teachers who would bring out good pupils, so the public would know what can be done on this little neglected and misrepresented instrument.

Chevalier Gargiulo enjoys the proud distinction of having been court player to the Queen of Italy.

Then came two well played selections—Köler-Bèla's Lustspiel overture and Meyer Helmund's Daily Question, both arranged by Kitchener—by the Vienna Quartet, composed of Carl Windrath, mandolin; W. J. Kitchener, guitar, and Franz Bayer and A. P. Nebel, zithers; and what might have been a delightful and instructive musical and literary feast, but which, as mismanaged, proved to be a most absurd and deplorable fiasco, wound up with the following essay on The Evolution of the Zither, which its author intrepidly read to the half dozen or so of persons who remained:

If the audience will kindly have patience for a few moments I shall give an abridged sketch about the evolution of the zither. I did not succeed in obtaining any specimens of ancient instruments of the zither family which are stored in the Metropolitan Museum of Art, to illustrate this lecture, therefore I hope that this sketch may arouse the

interest of the audience to such an extent that they will find their way to the Metropolitan Museum some day and look at the many curiously shaped ancient instruments. For the present I request the audience to kindly follow me in spirit to the days of our forefathers.

In hunting up the history of ancient art one meets with many difficulties; one cannot always depend upon the chronicles, which often do not follow the evolution step by step, and many a missing link can only be supposed or suggested. We find in the Greek mythology that Hermes, while taking his kinepikur, inadvertently stumbled over a dried tortoise shell on which had remained a few fibres. From the sudden shock the fibres sounded. Hermes, surprised and delighted, picked up the shell and carried it home as his discovery. The instrument found other admirers, who copied it and improved it by fastening a horn on each side, connecting the same with a cross-bar and stringing it. The instrument was called lyra.

Apollo again was attracted by the sound of the string of Diana's bow. He had an inventive disposition and by adding a few more strings invented the cythara. The name varies a great deal in its spelling. In course of time its name changed in German to cithar, either or cyther, and at last zither.

Nero possessed such an instrument and played it with much skill and proudness. In the Old Testament we read also of litharen and cithern. Here and there the definition luts is used for evidently the same instruments; a slight difference in the construction did not always alter the name. All the smaller instruments which were picked with the finger had no fingerboard, but only 5-8 free vibrating strings. Another Greek instrument, the psaltrum, with 10-40 strings, was struck with a heavy horn or hoof of a goat, which was played in a recumbent position. The historians do not definitely mention the appearance of the first fingerboard. It may have been the Greek or Romans as well as other nations. The Egyptians possessed an instrument which they called nabla. It had no frets upon its fingerboard. In short, the plain fingerboard appears suddenly in the later pictures, and its origin cannot be traced. Pythagoras, the mathematician, experimented much with the sound and attached a movable fret upon the plain fingerboard to study the vibration of the shortened string. But also in another place Guido, a singing teacher, is quoted as the inventor of this instrument, which was called monochord. If we go a step farther we find many specimens under the classification of lute; some have only a great number of free singing accompaniment strings, others have also a fretted fingerboard. The body is sometimes round, almond shaped like the lute, and sometimes flat.

I may call the attention to the collection in the Metropolitan Museum. We see a lute-shaped instrument of India under No. 204 called vina number; it has a round body, a long neck which rests upon two watermelon shaped legs; it looks rather clumsy. Other specimens are found under Nos. 52, 54, 119, 121. Under No. 1,076 we have a Dital harp, with five free strings and seven fingerboard strings, which rest over nine frets; this instrument resembles very much the zither. No. 1,022 is labeled chitharone, a 6 foot long instrument, No. 1,080 is a lute-shaped zither. Many instruments have no neck and lead one to suppose that the instrument was to be played while resting on the lap or on a table, and by reversing the fingerboard to the other side of the open strings we have the origin of the modern zither. The old instruments of this form show the usual number of 4-5 fingerboard strings and 5-15 accompaniment strings. The people of Bavaria, Switzerland and Austria adopted this special form of the lute, as during the seventeenth century such instruments have been much manufactured in Bavaria.

The first clear form of our zither appeared at the time of the old master of zither players, Petzmayer, who was born in 1803 in Zisterdorf in Austria. The zither he possessed has three single fingerboard strings and fifteen accompaniment strings. The fingerboard strings were tuned A, D, G, and the fingerboard had only nineteen frets. Those few frets did not give the scales chromatically, but Petzmayer produced the sharps by pressing the strings more upon the frets, which tightens the string and thus raises sound. Petzmayer obtained such a wonderful technic upon this instrument and played with so much soul and expression that he created sensation and surprise and became known as the Paganini of the zither. He was the son of an innkeeper and often played for his father's guests, among whom were many people of high standing. In this way he made the acquaintance of members of the royal court of Austria. Emperor Franz heard of him and commanded him to appear at a concert which was given at the royal court in the year of 1837. His success was phenomenal. His friends urged him to go on a concert tour through the country, during which his success was uninterrupted. At one of his concerts Duke Maximilian of Bavaria heard him and was so fascinated by his playing that he at once became a pupil of Petzmayer. The duke became a

good player and composer of zither solos. Petzmayer is also the inventor of the bow zither, which he played with much success.

Aroused by the increasing popularity of the instrument, the manufacturer became interested, and improved upon the instrument in many ways. The many zither players, who sprang up like mushrooms, also tried to improve the system of stringing the instruments. It would fill a book to describe the many variations which were originated. The next man to whom we must credit a farther advance in the culture of the zither is Nicolaus Weigel, born December 11, 1811. He, with his friend Michael Muhlauser, are quoted as the men who first made use of the chromatically divided fingerboard, and who arranged the twenty-five accompaniment strings, almost uninterrupted, in intervals of fourths and fifths. Among Muhlauser's pupils were the zither virtuoso Ph. Grassmann. Other players, such as Weidinger and von Hochst, added the lower C string as the fifth fingerboard string. Anton Kindle, a manufacturer and player of the zither, added the second A string and improved the incomplete quinticircle of Weigel's accompaniment strings. This system is still in use up to the present day. Another artist, by name Carl Umlauf, born in 1824, became acquainted with Weigel's system, but not being satisfied, experimented so long with the fingerboard strings until he thought he had improved on the order of the same by tuning them A, D, G, C. This tuning is called the Vienna pitch in opposition to the Munich pitch.

W. Gabesam, in Vienna, created a zither which had its accompaniment strings in chromatical order. Leopold Edlemann, an officer in the army, as well as many other zitherists, made instruments with 6-8 fingerboard strings, each tuned differently. The zither music is written on two staves, like piano music. Some of the composers for the zither wrote the lower lines in the bass clef as for the piano, while others claimed that the G clef would fill its purpose perfectly for the zither. Among the most famous players and composers for the zither, whose works will live as long as a zither string will sound, are the following: A. Darr, born in Schweinfurt in 1811. He became acquainted with the zither through Duke Maximilian and Petzmayer. He understood the charm and characteristics of the instrument better than anyone. His zither method, published in 1866, is one of the most complete works for this instrument. The tuning of his zither is in Munich style. His many original compositions are harmonious and full of sentiment. He is also the composer of an operette named Robinson, which had much success in Europe as well as in America.

F. X. Burgstaller, born in 1814 in Bavaria, is also a noted composer for the zither. Franz X. Steiner, born in 1840, learned to play as a boy, and became a virtuoso upon his instrument. Duke Maximilian presented him with a gold medal.

Freichrich Feyertay, born in 1828 in Bavaria, a musician of great ability, concertmaster of the court orchestra in Munich, is also a zither composer whose compositions are worth playing. Joseph Rixner, born 1825, received many medals from the crowned families of Europe in acknowledgment of his art. His easy compositions find many admirers.

Max Albert, born in 1833, in Munich, deserves much credit for his efforts to raise the zither above its own level. He settled in Berlin. His technic was phenomenal. He preferred to produce parts of classical works, and in fact was absorbed with the idea that the zither player should copy any classical work from the piano score without alteration. His well meant efforts did not bear fruit. His compositions are written in the bass clef.

During all this difference of opinion concerning the class of music adaptable for the zither, the difference of notation and pitch, an attempt was made by the Kabateck Zither Club, in Leipsic, to call a convention of all prominent zither players in Europe. The object was to agree to a standard pitch and accept either one or the other notation, and to found a journal specially devoted to the interest of the zither players. The committee of approval invited Carl Umlauf to the conference. Carl Umlauf, who, as it seems, desired to have everything too much his own way and did not care to have any other system but his own in use, was the cause of the meeting's being adjourned without going a step further. The Zither Club, of Cassel, called another convention for the same purpose in the year 1877. A committee of thirteen, including Max Albert, should decide on the question of the day. Albert, with much skill as an orator and a good deal of selfishness, wanted only his system used and his ideas followed. In fact he condemned all other music published. Other members opposed, and to come to a conclusion a second convention was called in 1878. It did not end in the desired way, but instead divided the congress in two—those who backed Albert's ideas and those who were in favor of the G clef.

Both systems are still in use. The history of the zither is too long to go into so many details, so I am obliged to omit many. The zither was first introduced into America

Henry Wolfsohn's Musical Bureau,

131 EAST 17th STREET,

NEW YORK.

~Preliminary List of Artists' Season 1897-98.~

LILLIAN BLAUVELT, Farewell Season.

Mr. and Mrs. GEORG HENSCHER, October-March.

HENRI MARTEAU, January-May.

FFRANGCON-DAVIES, March, April, May.

JULIUS KLENGEL, Violoncellist, November-February.

BLOOMFIELD-ZEISLER, October-March.

EMMA JUCH, Entire Season.

By special arrangement with Messrs. Damrosch and Ellis, the artists of their Opera Company, GADSKY, KRAUSS, CAMPANARI, FISCHER and MELBA.

ROSENTHAL.

during the year 1849 by a Tyrolean family named Hauser, who went on a concert tour through the United States. During this short time of hardly fifty years the zither has become so popular that in Greater New York alone from 10,000 to 15,000 zithers are in use. The varieties of the same are the concert zither and the alto zither, which is tuned a fourth lower than the ordinary one. In spite of all the efforts made to improve the zither it has retained its form. We possess a fingerboard with a range of over four octaves, while the accompaniment strings contain two chromatic scales arranged in fourths and fifths. There are many instruments in the market under the name zither which are merely toys and have no resemblance to the musical zither.

The zither is a complete and independent solo instrument. The melody is distinctly heard, being accompanied by itself, but in a different tone color. The sweet strains, full of harmony, which charm the old as well as the young, cannot be forgotten when once heard. The zither stands between the piano and the violin. It needs no praise. Like the rippling of the water, its note falls upon the ear in enchanted melody and echoes in the memory long after the magic thrill is hushed. The strings of the zither can express the highest emotions as well as the violin. Modest as a violet, it has not the strength of its cousins, and is not as stage struck, but therefore a more intimate friend of the family.

I close now, hoping that many of my patient listeners will become zither artists.

The Orchestral Concert at the Auditorium.

The program of the orchestral concert in the Auditorium last Friday evening was this:

Overture, Phédre.....	Messiaen
Festival March.....	Henry H. Hens
Bass and baritone duet, The Lord Is a Man of War (from Israel in Egypt).....	Händel
Messrs. Ericson and Judson Bushnell.	
Accompaniment of orchestra and organ, Miss Kate Chittenden organist.	
Piano Concerto No. 2, in G minor, op. 21.....	Saint-Saëns
Mr. William H. Sherwood.	
Soprano aria, Les Dragons di Villars.....	Maillart
Mrs. Meysenheym.	
(From the Royal Opera House of Munich.)	
Violin—	
First movement of Concerto.....	Tchaikowsky
Polonaise.....	Fritz Listemann
Mr. Bernhard Listemann.	
Symphony in E flat major.....	Harry Rowe Shelley
Andante and allegro.	
Adagio cantabile.	
Scherzo prestissimo.	
Finale allegro con brio.	

This concert, which should have been the crowning achievement of the meeting, was a poor, miserably botched affair, that might better have been given in a ten acre field, with the canopy of God overhead and the green turf underfoot. The heat was great, but the noise was terrific. The deadly interrupter was on hand; indeed he was ubiquitous during all the sessions. Not a number was played without a speech being interpolated. After Mr. Huss' very taking march we were told that a banjo and mandolin concert was in progress on the roof, and then, to cap the climax, a lot of greasy Russian singers were allowed to take up nearly a half hour of the program with their vile singing. Such freaks are for the Bowery, and the red shirted, howling tenor, who murdered music, and the big headed conductor, who sawed cords of wood in midair, and all the rest of the ungracious crew were certainly blots in a classic program. The program committee deserves to be rebuked in the strongest terms for allowing this free advertisement to Brunoff.

Then why was a Miss Meysenheym allowed to make an exhibition of herself when New York has so many American girls that could have out-sung her at all points? Who is Miss Meysenheym, and why has she two "y's" in her name, and no voice, style, school or, indeed, intelligence? An outrage is the placing of such a person in the company of two such artists as Sherwood and Listemann. Mr. Sherwood was in great form and surprised his warmest admirers by the boldness and brilliancy of his play. He gave the first movement with breadth, the second with a bird-like grace, and the tarantelle was taken at a terrific speed. The orchestral accompaniment, conducted by Mr. Arthur Claassen, was lagging and superfluous. The orchestra sounded fatigued, as it must have been, because of the idiotic waits. But that is no reason why so many cues were missed. Mr. Sherwood played with resistless fire and in tonal beauty; to discrimination of touch and velocity he has few equals and no superiors. He was enthusiastically recalled.

Mr. Listemann, a veteran artist, whose figure must have been evocative of many musical memories, displayed his old-time ease in execution in the first and difficult movement of the Tchaikowsky, and the Listemann polonaise he gave with dash and authority. It is strikingly effective.

The Bushnell brothers, handsome and broad shouldered, sang in a sterling fashion the Händel duo with marked success.

The *pièce de résistance* of the evening, the Shelley symphony, was for some unaccountable reason placed at the end of the program, although it deserved by all odds the place of honor. Here is the work of a young, fresh, unspooled, vigorous, musical imagination, full of ideas that are not painfully sought for and spun out, and the whole presented in a clear, concise, logical, virile manner. Mr.

Shelley has not studied three years with Dr. Dvorák for nothing. He has in a marked degree the color sense, and the richness of his scoring, the originality and variety of his rhythms and his supple counterpoint were noteworthy.

The spontaneity of the music, the ease with which he handles the most difficult and complex technical problems; his keen, formal sense, and with his natural lyric eloquence, these qualities all told heavily in this his first symphony. Mr. Shelley has adhered to classic models, especially in the first movement, with its compact, nugget-like opening theme. His adagio was very tender, gracious and lovely in feeling, but the scherzo was the gem of the work. It is audacious in rhythm and treatment, and you had the feeling that from its creator much may come in the future. It fairly pulsed with life and bubbled over with tricky spirits. Mr. Shelley can summon humor to his side when he wills it. The last movement showed no falling off in fire or interest, the contrapuntal combination of three themes at the close being very effective. This Shelley symphony is one of the most significant productions so far from an American composer's pen. His command of the technics of composition is admirable, and his adherence to form something unusual in this age of irreverence and idol-shattering. But it must not be supposed that the young composer has sacrificed matter for manner; his ideas are never conditioned by the form.

He is a romantic of romantics and the content of his music can be almost invariably diagnosed as poetic. Everything sings in his orchestra, even his tympani. Of course he has all of a young man's love of over-emphasis, his coloring is often too high, and his dynamic scheme too brutal. Although there is little or no padding in the symphony, yet there are some superfluous moments in the adagio, especially before the last return of the subject. Mr. Shelley still shows the influence of Schumann, Beethoven, Dvorák and Wagner, the latter in his coloring. But his themes are all his own, and he has the individual voice; he sings Shelley and no one else, and on that we build our hopes for his future. His second symphony, which we have glanced over, is much more original, richer in ideas, and more closely knitted than the first.

The performance was not inspiring. The men worked hard, but were worn out by the many delays, and then it was a mistake for Mr. Shelley to conduct—and he has excellent stuff in him for a conductor—but conducting a new symphony is always a dangerous proceeding.

SATURDAY.

Virgil Piano Recital.

It was late on Saturday morning when Mr. Virgil stepped on the platform of the auditorium with Miss Florence Traub and Mr. Albert Burgemeister, the two pupils chosen to illustrate the results of the Virgil clavier method of piano teaching. The program mapped out was a lengthy one, including eleven piano solos, a ten minutes' talk by Mrs. A. K. Virgil and some prefatory remarks by Mr. Virgil. As Mr. Wm. H. Sherwood's recital was announced for 11:30, and the virtuoso was sitting in the audience awaiting his moment to make a prompt appearance, the program had to be cut short by more than one-half. Even with this Mr. Sherwood did not reach the instrument until almost 12 o'clock.

Five only of the eleven numbers were played and Mrs. Virgil's talk was cut out. Miss Florence Traub, whose delicate accuracy, brilliancy and finish are ample testimony—were not so many others forthcoming—to the sterling merits of the Virgil clavier, played the E major Preamble of Bach, the Schubert-Hoffmann Hark! Hark! the Lark! and Liszt's Mazourka Brillante. Mr. Albert Burgemeister gave the accustomed Virgil exemplification of a performance, first on the clavier of a composition which he had never played or heard played on the piano, and then proceeding to the piano and performing it with intelligence, sympathy and color. In this case the number was a Bohemian Dance of Smetana, played with a technical clearness and ease which spoke enthusiastically for the facility acquired through the use of the Virgil practice instrument. This was followed by Liszt's Eighth Rhapsodie, a clean, vigorous and spirited performance.

Youthful Miss Florence Traub brings to her instrument above and beyond a clear, sure finger, a delicate perception and genuine musical sense. She is a very gifted little girl, and on Saturday morning did herself and her teachers much honor.

The clavier illustration given by Mr. Burgemeister merely amounted to so much dumb show. The huge space and bad acoustics of the hall prevented the familiar "clicks" from being heard.

It was a pity that Mrs. Virgil's talk could not have been heard. Mr. Virgil made a few remarks on the familiar lines. We have so often published and commended the purport of these remarks and the well-proven value of the Virgil clavier as a practice instrument, that it is needless to recapitulate here. It is sufficient to say that the musical people from remote distances present, not as familiar with the instrument as are the people of the leading cities of the country, were thoroughly interested and impressed. The audience was large and unusually attentive.

Dr. Duryea Absent.

At 10 o'clock the Rev. Dr. Joseph T. Duryea was expected to deliver an address in the auditorium, introducing the subject of Special Meetings on Music Schools. He was unable to be present, and the address was not read.

William H. Sherwood's Piano Recital.

Mr. Sherwood was in fine fettle at his recital last Saturday morning. He played the following stiff program:

Maestoso, Semper Energico, op. 17 (second movement from the fantasia).....	Schumann
Romanza in F sharp, op. 28.....	Raff
March in D, from Suite, op. 28.....	Händel
Fire fugue in E minor.....	Schubert-Liszt
Soirée de Vienne, No. 6.....	Chopin
Impromptu in F sharp, op. 36.....	Chopin-Liszt
Prelude in D minor, op. 28, No. 34.....	Godard
Polish song, The Maiden's Wish.....	Fred. C. Hahr
Concert etude, En Route.....	Mazucato-Young
Minuet in F (MS., dedicated to Mr. Sherwood).....	Wagner-Liszt
Staccato etude in B (dedicated to Mr. Sherwood).....	Liszt
Isolde's Liebestod, from Tristan und Isolde.....	
Polonaise in E.....	

This was a genuine Sherwood scheme, but the great forward stride he has taken made his playing of the familiar music a revelation. The march from the Schumann fantasia was nobly delivered, and the Chopin-Liszt song—to single out an effective contrast—was charming in color and delicacy. We greatly admired the grateful and clearly outlined polyphony of Händel's beautiful fugue, and most brilliant were the closing Liszt numbers. Mr. Sherwood's energy and endurance seem well-nigh inexhaustible. He was warmly received and may certainly be acclaimed as one of America's greatest piano artists.

Methods in Music Schools.

At the conference on methods and results in music schools the number of original ideas set forth and the entertaining way in which they were presented even exceeded the expectation of those who knew the capabilities of the following men and their subjects:

Music School Study at Home and Abroad—Henry Holden Huss, New York.
Pedagogis of the Rudiments—Edw. D. Hale, A. M., Boston.
Class Instruction—Charles H. Morse, Mus. Bac., Brooklyn.
A Few Thoughts About Conservatories—Louis C. Elson, Boston.
A Castle in the Air Conservatory—Harrison M. Wild, Chicago.

Mr. C. H. Morse, in the chair, expressed regret to announce that owing to the weakness of Dr. Joseph Duryea he could not address them as expected. Mr. Morse spoke of Dr. Duryea as being one of the greatest educators outside of the profession, a man whose heart and soul were devoted to nurturing the growth of music wherever it was found.

The first paper was read by Mr. Henry Holden Huss, of New York, in which he dwelt principally upon the over-study, or rather the study in an arduous manner, of Bach, which, if properly used, would convey a wealth of love instead of the fear brought about by regarding him as the embodiment of severity. It was given in the easy style which marks Mr. Huss' talks. He dwelt especially upon the fact that Bach was written for the delicacy of the clavier, and not for the hammer-clavier, with an accent on the *hammer*; that instead of Bach being made daily bread, he is often made daily dumb-bells, daily treadmill, daily 3-mile constitutional; that Bach's was a marvelous, world-embracing mind like Shakespeare's, with a profound side, a poetic side, a mathematical side, a tragic side—every side but the trivial, base and ephemeral sides.

In his plea for Bach he begged more consideration for other than the severity of interpretation. He objected to such a strenuous adherence to "methods" that all pupils are put under the same stencil stamp, one being numbered 2032, and the difference in the next being 2033. He objected to passing fads in either vocal or instrumental music, clothed and armed with fearful, wonderful and novel garb of alluring pseudo-scientific terms, as a cure-all or a musical patent medicine. He expressed the belief that if we could at the present day look into some of the music schools abroad with their volumes upon volumes of etudes, pages upon pages of harmony exercises, we would be agreeably surprised to find the actual advance that America is making.

On the other hand, of course he dwelt on the necessity for thoroughness and the danger of "harmony complete in one month." He believes that the future in America is bright with hope, notwithstanding the dark side of the picture, and believes that it is not Utopian to hope that some day students of music will come to America to get the best, the healthiest, and certainly the most practical education, not forgetting, however, his indebtedness for the care

M. P. MÖLLER,

Manufacturer and Builder of

Two and Three Manual Church and Concert Pipe Organs,

HAGERSTOWN, MARYLAND, U. S. A.

and influence of Profs. Josef Rheinberger and Josef Giehl over his musical career in his enthusiasm for America and its musical attainments and possibilities.

Mr. Edw. D. Hale, late of the New England Conservatory, read a paper in which he expressed himself strongly in favor of the conservatory systems for bringing about a musical education rather than musical instruction. He believed that the best way to solve the problem as to which course is the best to pursue is to find out what *not* to do, and in finding notable vagueness or poverty of thought to build up from that stand. He said that the teacher's first duty is to be clear instead of mystical to the pupil, into whose psychology and philosophy he cannot see. It must be his duty to educate the musical sense in order to set him on his own feet.

He said that musical history sheds light on the fact that analysis of harmonic structure is of no value standing alone; that traditions were rather an impertinence, for the student must think for himself; that teachers should impart good taste through good models; that in copying style too many students imitate mannerisms and believe that they are learning a great deal, and above all that teachers should use beautiful and impressive music.

Prof. C. H. Morse, of Brooklyn, after twenty-five years of labor in the conservatories of the East and West, treated the question of conservatory system exhaustively; discussed the points upon which the conservatory might be made the most useful and popular. He said that it was a direct application of the public school system to the study of music. He felt that the only objection to be offered to class teaching was the want of time to the individual, but that this objection could be greatly removed by careful selection of the mental similarities of the personnel of the class and by making the classes very small.

He believed that the ambition of the pupil could be aroused much more by his classmates than by his master. That criticism, which is the best manner of teaching how to use one's own possibilities, was brought into play.

Mr. Louis C. Elson gave in his fascinating manner what he was pleased to term discursive thoughts rather than a paper on conservatories. He said that conservatories existed in Egypt as remotely as 4,000 years ago, judging from pictures on ancient tombs. That they also existed in ancient Athens and in Rome there is no doubt. In Italy they were first asylums, then conservatories the students having been so poorly fed that they were forced to beg in the streets for themselves and for their educations.

In 1795 the Paris Conservatory, which Mr. Elson says has been the model for the world, came into existence. By its being under governmental control it was possible to do more for the protection of its teachers and students than in any other way. The body of forty men assembled from science, art, literature, &c., has been a great factor to the high standard attained.

It was France that established a definite pitch, which was then called the governmental pitch, but which is now known as the international. He also showed how the country protects its own artists by making the sale outright of an opera impossible; by only permitting the grand prix de Rome to be administered to its own people.

He spoke of the education as being the study of music as a definite branch more than a piano school, for the study of music is too often regarded as related to fingers instead of to brains, and many pianists are not musical thinkers.

In speaking of the opinions held by the different masters concerning Americans, Mr. Elson mentioned several as having told him their opinions, among whom Ambrose Thomas said that American voices were the best, that America was truly a vocal nation, that it produced the true soprano. Massenet said: "You should train your pupils to have more confidence in their own country. You can never accomplish anything until inspired by your own people."

In answer to Mr. Elson's question as to where they would find the inspiration he answered: "From your grand scenery and your beautiful women." Gade expressed the wonder that all the American talent seemed to steer to Munich. Reinecke said that among his American pupils the rapid development of the female element was remarkable. Svendsen also said that the women develop so much more rapidly than the men.

Then he touched upon the emigrations to Europe of the American student, saying that the greatest reason for his accomplishing more there is because he would study in a manner in which he would not study here; he would attend lectures and readings, and study with all his brain, which he would absolutely refuse to do at home. Concerning the "musical atmosphere" he said that it simply meant the very best recitals and symphony concerts at popular prices where students would go religiously. He also claimed that the great American fault of lack of respect stood greatly in the way; that the moment such men as Rheinberger, Reinecke, &c., would step on American soil that soon would the American lose respect for him to whom generals, counts and the people bow in reverence.

He also suggested that a conservatory whose dictionary definition is a hothouse is too often a red hothouse, and that

musicians when they meet are too likely to get along like the two papers of a seidlitz powder.

Lastly, he said that the American student must avoid being either one of two types: first, to run in to the conservatory for a couple of terms, or to study eight hours a day to develop a technic and to have the brain and the technic misfits.

Mr. Harrison Wild, of Chicago, could not be present to give his own paper, which was, as well as the others, a very able one. It was read by Prof. C. H. Morse.

William H. Barber's Piano Recital.

At 2 p. m. in the auditorium on Saturday Mr. William H. Barber gave a piano recital, assisted by Mrs. Whiteman, contralto. Mr. Barber is well known in New York as a pianist to whom the light and graceful side of piano playing offers more attraction than the more solid or intellectual. He shows, however, in a few seasons an advance in virility, his fluency and gracefulness in passage work remaining unimpaired.

Mozart's Fantaisie, Chopin's F sharp Impromptu and the Scherzo from the Second Sonata; the Wagner-Liszt Isolde's Liebestod and Liszt's Thirteenth Rhapsodie were among the largest of his numbers. These were added to by numbers of Bizet, Grieg, Lassen-Liszt, Saul and Stavenhagen. The pianist was able to hold the sympathetic attention of his audience, although he cannot be said to have played with sympathy or genuinely musical understanding in many places where felicitous opportunities for the fully intelligent and temperamental artist presented themselves.

Mrs. Whiteman, who is new to the New York public, sang with much taste and charm. The words set to Rubinstein's E flat romance she delivered with expressiveness and finish. Her voice is even, musical and under great control. She made a pleasing episode in the recital. More large numbers and enthusiasm at this recital. Everyone had luncheon and felt happy.

Mrs. Gerrit Smith's Song Recital.

Mrs. Gerrit Smith, soprano, had one of the most cordial receptions of the convention when she stepped on the platform of the auditorium on Saturday afternoon at 8 o'clock, followed by her husband, Dr. Gerrit Smith, who played her accompaniments. The Kaltenborn-Beyer-Hané String Quartet was to have assisted, but owing to the illness of one of its members could not appear. Things were amply atoned for, however, by the performance of a solo each by Mr. Franz Kaltenborn, violin, and Mr. Hermann Beyer-Hané, violoncello.

Mrs. Smith has not been endowed with a voice of musical or sympathetic quality. The temperamental ring is not there, nor can her good discipline and earnest intelligence evoke any emotional response from her audience. She makes judicious use of the voice given her, vocalizes well, phrases well and sings with a due and artistic appreciation of the meaning of her text. She has a good deal of flexibility and an even control of tone.

Some florid lyrics of Bishop and Dr. Arne and Händel's Oh! Had I Jubal's Lyre were set down for her, with songs in French of Duprato and Bemberg, three in German by Jensen and Taubert and a couple of Gerrit Smith's own songs in English. All were delivered with artistic taste and judgment. Bemberg's Aime-moi was dragged and over-sentimentalized a little in places. It goes better with a steady rhythm, but this was the one exception to an otherwise good recital, and even this is open to different opinion.

Mr. Franz Kaltenborn played a violin transcription of the Prize Song from the Meistersinger with an unimpeachable tone, which was also vibrant and sympathetic, and with admirable poise and breadth. He is a satisfying solo artist.

Not less so proved Mr. Hermann Beyer-Hané, who touched a strongly emotional chord in his audience by his soulful singing, resonant playing of a Popper romance. The mellow tone, with its poetic lights and shadows, searched the vast hall and penetrated to every farthest corner of the place. Mr. Beyer-Hané is a broad, heartfelt lyrist on his cello, and can hold an audience from the first note to the last. With Messrs. Kaltenborn and Beyer-Hané content to replace them by such excellent solo work the quartet was not really missed.

Taking all in all, this was one of the red letter recitals of the convention, as it was also one of the most promptly begun and conducted.

Leopold Godowsky's Piano Recital.

Here is the program presented by Mr. Leopold Godowsky at his piano recital in the auditorium last Saturday afternoon:

Ballade (in form of variations on a Norwegian Theme)....Ed. Grieg	
Ballet, music from Alceste.....Gluck-Saint-Saëns	
My Heart Is Weary.....Goring-Thomas	Mr. Godowsky.
Scherzino in C minor.....Godowsky	Miss Roselle.
Dämmerungsbilder (No. 7).....Godowsky	
Paraphrase on Chopin's Valse, op. 18.....Schumann	
Carnival.....Schumann	Mr. Godowsky.

Love's Repose.....Purdy	
Dites-Moi.....Nevin	
A Question.....Lynes	
Variations on a theme by Paganini.....Brahms	Miss Roselle.
Andante Splanato.....Chopin	
Polonaise, op. 22.....Chopin	Mr. Godowsky.

Stupendous is the only word that occurs to one after listening to Mr. Godowsky's performance of the Brahms-Paganini variations, or to his own paraphrase of Chopin's E flat Valse, op. 18. This young virtuoso has such complete, such unaffected control of the keyboard that you are sometimes tempted to overlook his fine musical equipment, his marked talent as a composer, and his marvelous memory.

Technically there are but two or three pianists who can be ranked with Godowsky—Joseffy, De Pachmann and Rosenthal. His best playing on this occasion was the Brahms variations, although the clarity, the sunny brilliancy of the E flat polonaise were delightful. Godowsky's scherzino proved very interesting and well made. There were some numbers in the Carnival to which exception could be taken in the matter of tempi. Miss Feilding Roselle, despite numerous annoyances, noises, &c., sang most artistically, and with deep musical feeling.

Musical Journalism.

For the first time—as far as anyone is aware—a public conference on musical journalism was held. It took place at 3 o'clock Saturday afternoon, under the chairmanship of Mr. Louis C. Elson. Perhaps it was hardly to be expected that anything definite should result from this first discussion. As Mr. Elson said, it might be looked upon as an entering wedge; it would have its greater effect in days to come. Mr. Elson is himself a veteran critic and his remarks were thoughtful and felicitous. He said:

In taking up the study of musical journalism in America the Music Teachers' National Association has approached a subject which, important in the highest degree to the musical growth of our nation, has yet received but little attention and investigation. While the American composer has been sought out and encouraged, while the American music school has been carefully weighed in the scales against the European conservatorium, the American musical critic and essayist has been suffered to make his path as best he could, little official attention being paid to his methods of working, little care being devoted to sifting the chaff from the grain in his department of art work.

It is, therefore, a peculiar pleasure to introduce a subject which has been so neglected, and to present the thoughts of some of the leading minds, both musical and literary, upon the topic of this branch of musical literature. We shall venture, in this conference, to treat upon two phases of the subject, music journals and musical journalism in the daily press. In the course of such a conference much light may be thrown upon the defects of a system which is as yet so young in America that it cannot escape some of the faults of youth, yet, when these faults have been summed up, I venture to predict that American musical criticism will be found to be free from many of the defects of foreign work, free from the dullness of some of the English, the rigidity of some of the German, the venality of part of the French and Italian schools of musico-literary work. Yet the faults must naturally be many, and by their discussion perhaps we can mitigate and reform some of them.

Perhaps the influence of the newspaper counting room upon the musical department is one of the great barriers in the path of direct advance in this field. There are some large newspapers which make no attempt at criticism and regulate the length of their notices of musical occasions by the amount of advertising received.

In this matter the French are distinctly in possession of a better system than ours. In Paris there is no advertising of musical entertainments in the principal papers, at least no paid advertising. Every important musical event is chronicled beforehand as a matter of news; thus much before the concert; afterward the critic can write a feuilleton about it, or not, as he sees fit. More than this, he need not hurry about it, for there is no vehement desire on the part of the public to trim its sails according to printed criticism the next morning, and if the critic gives his views within a week of the concert it is held to be quite sufficient. He generally writes the following Sunday, which gives him a good opportunity to form a well balanced and not a slap-dash opinion. But even in France there are instances enough of the critics abusing their power, a result of the great independence just described.

It would be a step in the right direction if, in large cities, the critic were allowed to choose what concerts he should write about, giving to the public only such reviews as he deemed really important. There is a fault in American criticism, and it exists also in France, which springs from the public itself. Deny it as we will, most readers crave sensation in their journalism. The report of a pugilistic encounter will attract more readers than an account of a discovery such as the Roentgen rays, and this sensationalism extends into the critical columns sufficiently to make one slanderous, fault finding criticism written in vitriol outweigh six careful reviews written in ordinary ink and in gentle language. I believe this fault to be but temporary. I have said that the public are at fault; but the reviewer is at fault too; he must lead on to higher things. Wagner did not hesitate as to his course when the public declared against his music. He felt that the masses must be led on to a higher plane. In like manner the critic must hold to his ideal though all the public run after the musical vitriol thrower. He must lead the public to his own plane.

There is one drawback, however, to an absolute standard of criticism which is found in the fact that music is the most intangible of all the arts and its laws are not immutable; what is wrong in one generation becomes right in another. Time was when the plain progression of the dominant or diminished seventh was held to be as radical a pro-

ceeding as the unresolved dissonances of a Richard Strauss or a Rimsky-Korsakoff are to-day. The incorrect presentation of a face or a form in painting, the faulty grammar or metaphor of a poem, can be definitely attacked and reproved by a critic, but in music there is no infallible law to measure by; when some rule is broken one can only say: "This is wrong judged by the standard of to-day." When Monteverdi introduced the diminished seventh chord the critics pronounced him wrong, according to the standard of their day, but time proved him right and his reviewers wrong. When Gluck gave new meanings to orchestral accompaniment, when Beethoven began his first symphony out of the key, when Wagner broke the laws of regular modulation and resolution of chords, the critics generally cried "wrong," and time again contradicted them.

Music critics are too apt to be the conservators of rules, and this has caused Liszt to call them the rearguard of the army of musical progress, but the rearguard is not the least important part of an army, and conservators of what is good in the past have their uses, too. Better, therefore, the mistakes of criticism than no criticism; better a pedantic or an old-fashioned standard than no standard at all. Musical criticism, in fact all art criticism, has probably never had so important a task to perform as it has at the present time. Extreme radicalism has seized upon almost every branch of art. All arts have this in common—the law of contrast. The poet must needs present descriptions of evil that his good characters may be more truly measured; the painter must present shadows that the lights may be more effective, and the composer must give the shadows of music, dissonances, that consonances may be the better appreciated. But the art that presents more evil than good, more shadow than light, more dissonance than consonance, is retrogressing, and this is one battle which the musical critic must fight for art in the near future; the morbid ones must be driven into healthier paths. Music has its Zolas, its Maeterlincks, its Catulle Mendès.

It is not necessary that the musical critic should be a composer; he must know the rules governing the creation of music, yet need not be a creator himself. Often the composers have proved themselves the poorest critics of all, each being fanatically wedded to his own style of work. Haydn, Weber and Spohr considered Beethoven an outrageous composer; Beethoven thought that Weber never got beyond the art of pleasing; Mendelssohn never could fully appreciate Schumann, and both of these two disliked Wagner's works; Cherubini scorned Berlioz; the list might be carried much further; in short the composer is generally a partisan—which the critic ought never to be.

Criticism can find a very direct function in disabusing the lay mind of the idea that music is entirely an appeal to the emotions. There is no doubt that Fetis' definition of music as "The art of moving the emotions by combinations of sound" is a correct one as far as it goes, but it is not complete. The fact of the existence of logic in music, of mathematics in music, of ingenious development of figures, of contrapuntal devices that appeal rather to the head than to the heart, is frequently unknown to the amateur in music. As this can be explained as definitely as arithmetic or grammar, musical criticism would seem to have here a direct, tangible and useful function.

Criticism might also be aggressive against the gush and sentimentality which is imported by many writers and lecturers into the musical field. A host of infantile stories have been invented and attached to various popular works.

Such fairy tales have been told over and over again to willing listeners until the layman never hears a beautiful composition without asking, "What is its story?" He imagines that all music must be tangible; he holds the weakest of Beethoven's symphonies, *The Pastoral*, as the best of musical works, because it tells a definite story; he does not understand that if mere story telling were the object of our art music would stand far beneath poetry or painting or sculpture, for these are more unmistakable in their utterances. Mistakes such as these can be set right by a conscientious critic, who will be sure to find an ever-growing circle of readers and disciples.

Schumann, although a composer, has taught us what the ideal criticism should be. It should never take refuge in technical terms, for these would be a mere jargon to non-musicians. It should never be mere dogmatic assertion—"This is good" or "That is bad"—for the public demands to know why. It must go beyond mere yardstick measurement by harmonic rules, for Schumann has said (and Aristoxenus said it twenty-one centuries before him): "Nothing is wrong which sounds right."

It must avoid fault finding; Schumann was least of all a fault finder; it is better to seek for beauties first, faults afterward.

Criticism may also take a lesson from Berlioz and employ sarcasm and humor. There is no reason why the dish should not be made piquant without becoming gall and wormwood.

I have already alluded to the fact that bitterness pays better at first than sweetness, yet one may still cling to the motto—the true motto for every musical critic, "*Fiat justitia, ruat cælum.*"

With it all, criticism will never be a bed of roses. The most honest and the most intelligent of critics will find a host of artists ready to condemn and belittle him. Many artists will inform him that they never read musical criticisms, many will imagine that personal spite enters into every suggestion of improvement that he makes.

Mendelssohn, who would have been the better for digesting a little healthy criticism, voices the discontent of the composer in the matter. His poetical attack runs thus:

If composers earnest are,
Critics go to sleep.
If they take a lively style,
Then they're voted cheap.

If the composition's long,
Then its length they're fearing.
If the writer makes it short,
"Tisn't worth the hearing."

If the work is plain and clear,
"Play it to some child!"
If its style should subtler be,
"Oh, this fellow's wild!"

Let a man write as he will,
Still the critics fight.
Therefore let him please himself
If he would do right.

That criticism should be free from mistakes is demanding too much. Hanslick, in Vienna, best of living critics, has blundered in his attacks on Wagner; he has erred in his estimate of Robert Franz, yet Vienna and all Germany is the better because of his writings; all his readers have a more intelligent judgment because they have been taught how to exercise it.

I have endeavored in this opening paper to give a glimpse at both sides of the question which we are to discuss. Other and much more detailed statements and essays are to follow, and I hope that a full and free discussion may follow these. It is probably the first time that an organized discussion of this topic has taken place in public, and I hope that some permanent good may develop out of this meeting devoted to a study of the merits and defects of musical criticism in America.

At the conclusion of his address Mr. Elson introduced Mr. W. J. Henderson, of the *New York Times*. There was only a small audience present, but Mr. Henderson made it sit up. He rapped critics and readers, and poured hot shot into the amazed musicians.

His subject was *The Music Critic: What He Is, and Why He Is*. He said:

In the opinion of ninety-nine artists out of every hundred the critic is an evil, and an unnecessary one at that. As Mr. Krebhiel has said, in *How to Listen to Music*, the musician prefers to regard the public as the true judge of his work, and in the long run the public is that. In time the public always reaches a correct appreciation of the Beethovens and the Wagners. But the general music-lover is not a music-student. He hears without special preparation or special thought. It is, therefore, for the best interests of art that men or women who do listen with special preparation and special thought should assist the general public to a more speedy appreciation. In order to do this they must endeavor to separate the righteous from the unrighteous, to set apart the sheep from the goats. And the goats do not like it. Hence these tears.

Since the critic exists, then, it may be well to inquire what he is. What ought to be his qualifications? Ought he to be a musician, or merely a writer who has musical taste? The ideal music critic has not yet arrived, but the best music critics are those who strive most earnestly to approach the ideal. He certainly is not a practicing musician. The active musician almost inevitably considers music from its technical side, and nineteen times out of twenty his criticisms are Greek to the general reader. Furthermore, he cannot be an active musician without having his own methods of composition and performance. He has adopted those methods because he is convinced that they are the best. Hence the man who does not employ them is below the standard.

The music critic ought to be a layman, not a professional musician, because only the layman can stand upon the necessary basis of freedom from artistic prejudice. Schumann happened only once in the history of music, and against his wise and catholic judgments stand the rabid dogmas of Meyerbeer, Rossini, Weber, Berlioz, Wagner, and a score of others. But the music critic must understand music. No man is fit to write criticism of the art who is not thoroughly acquainted with harmony, counterpoint, form, theory, composition, instrumentation, and the technique of all the solo instruments, and of singing in all its forms. Furthermore, he must know the history and the literature of music, and he must have an extensive acquaintance with the works of the masters. But he must know a good deal more than this. He must know general literature, which has always furnished inspiration to musicians, and which provides material for librettos. He must be able to criticize libretto as well as music, and hence must be a man of sound literary culture. If he means to do more than accept facts at second hand he must know languages Latin, Greek, French, German and Italian, and he must be acquainted with modern scientific methods of historical and critical investigation. In short, the ideal music critic should be a profound scholar, with music as the centre of his circle of acquirements. And then he must be something more. He must be a good writer, who can present the results of his thought in a clear-cut, forcible, picturesque and entertaining style.

I believe I have put before you the acquirements which the sincere men of my calling are trying to make their own. The serious criticism of music is not an incident in a man's life, it is his whole existence. And now let me proceed to a brief consideration of the question why the music critic exists by first considering the manner in which he does his work.

The daily newspaper critic is usually pictured as rushing out of a theatre or concert hall late at night, ascending the steps of an elevated railway station in spasmodic bounds, rattling down town at a breakneck pace, dashing breathlessly into the editorial rooms of his paper and reeling off incoherent "copy" with a hissing pen, while the office boys seize each page as it is finished and run with it to the compositor. It is asserted with great gravity that the critics wrong themselves, the artists and the public by doing their work under such conditions. They are told that they ought to wait; that they should not write their comments immediately after the first night; that a well considered and exhaustive essay in the Sunday paper, after long and careful reflection, would be far more valuable. I desire to reply briefly to these well meant strictures and to some others which I shall mention later.

In the first place the picture of the manner in which the musical or dramatic critic of a daily newspaper does his work is altogether misleading. The most extreme case of lateness and hurry is the first night of a new grand opera. The usual hour for the termination of such a production is midnight, and it is frequently 12:30 A. M. The latest hour at which "copy" can be "set up" in the best equipped offices is 2 o'clock. The critic leaves the Metropolitan Opera House at 12 o'clock, and, without the slightest increase in the number of his heart-beats he can be at his desk in Printing House Square at 12:40. He has an hour and twenty minutes in which to put on paper the opinions thoroughly formulated during the half hour's ride on the elevated railway.

In an hour and twenty minutes any trained newspaper man can write at least half a column of plain English in which he can give his reader a satisfactory idea of the new opera. If he cannot do this he cannot get a salary from a

daily newspaper. But the reader will say: "The criticisms of new operas are usually longer than half a column." This is true, and they are so because preparation for a long article is always made. In the first place as soon as a new opera is announced the critic, if he be a conscientious man, goes and begs, borrows or buys a score of the work. He first reads the libretto and finds out from what sources it came. He is now in a position to make a careful study of the literary part of the work, to show how the librettists have used their material, how they have improved or altered their original, and what new matter they have added. This part of the criticism can be written at once.

Next the critic studies the music until he is thoroughly familiar with it. His third movement is to obtain permission from the managers of the opera house to attend some of the final rehearsals with orchestra. Consequently before the opera is produced he makes himself master of its contents and can write until he has no more to say. The custom of the New York critics is to reserve all mention of the work of the singers and the effect of the opera upon the audience until after the performance. From a half to three-quarters of an hour is abundant time for the addition of this part of the record. Bear in mind, please, that the music critic of the daily paper is, and must always be, a trained newspaper man, who knows how to systematize his work and to economize his time. A musical essayist with no knowledge of the requirements of daily journalism is of no use whatever to a morning newspaper.

The labor of the music critic on opera nights, when no new work is produced, is much more quickly done. If a new singer is to appear the experienced critic knows what scenes will give the crucial test. He hears those and is then ready to write. As a rule the New York critics do not leave the opera house till the performance is over, for the simple reason that they are newspaper men and their duties do not cease till the audience goes home, and nothing unexpected can happen upon the stage. Concerts leave the critic abundant time. It is seldom that an entertainment of this kind—unless it is one of those miscellaneous hotch-potches which do not call for serious comment—lasts until after 10:30.

The critic, therefore, can be at his desk by ten minutes after 11, with more than two hours and a half in which to do his work. He is either a slow workman or a minutely careful one who cannot deal with a new symphony or oratorio in that time. It must be borne in mind that the scores of new concert works are usually obtainable for that preparatory study which in the case of music is so essential to full and correct appreciation. Even manuscripts are to be had at times, and access to the final rehearsal of an important composition is seldom refused. Through the courtesy of my colleague, H. E. Krebhiel, who had borrowed the manuscript score of the work from Mr. Seidl, I was able to make myself pretty well acquainted with Dr. Dvorák's *American Symphony* before its first performance.

I know a critic who previous to the production of *Siegfried* at the Metropolitan Opera House read most of the important literature of the subject, including Wagner's own prose writings, thoroughly acquainted himself with the Norse and German legends, spent all his spare time for three weeks in studying the piano arrangement, passed one entire day in the Astor Library examining the orchestral score, and attended two complete rehearsals. He then felt justified in writing a column and three-quarters for the paper issued the morning after the production.

The demand that the newspaper critic shall defer his work and give more time to it is based on a misapprehension of the reason of his existence. A daily newspaper prints criticism of music and the drama because it is news and for no other reason. Of course a paper which aims at securing the patronage of intelligent persons endeavors to engage the most expert critics it can get for the money it can afford to pay. But if the productions of the theatres, the opera houses and the concert halls did not have a news value, and a very great one, too, they would not be mentioned at all, because dramatic and musical criticisms are free advertising. The daily newspapers disregard the fact that they make amusement managers a present of thousands of dollars' worth of high priced space simply because they know the public demands the news about amusements. Their readers require to know what is going on at the theatres and the opera, and whether it is good or bad, light or heavy, serious or humorous.

Now the moment it is admitted that the critic is nothing more nor less than an expert reporter, that his writings are published for the general information of the readers of the daily paper, it is admitted that his articles must be treated as any other news is, and printed the day following the event of which they tell. I repeat that if there was no news in amusement criticism it would not exist in the daily papers. Therefore as long as it does exist it will be written at night after the performance and published the next morning. That it satisfies the public demand for critical opinion is demonstrated by the simple fact that no other class of periodicals pretends to compete with the daily papers in providing this class of reading. If elaborate essays, prepared slowly and cautiously, were of any practical value they would be found more frequently in the literary journals. The fact is they are printed but seldom, and even then, when they do not come from the pen of some experienced newspaper critic, they generally fall short of the morning journal articles in directness, conclusiveness and interest.

I now come to the consideration of certain charges against amusement critics which, in the minds of managers, actors and musicians, are extremely grave. The first of these can be dismissed very briefly. It is the charge that the critics do not always sit out the performance. The accusation is true. They do not. They would be altogether too stupid for daily journalism if they did. The final answer to this censure of the critics was made by Mr. William Winter, when he said: "It is not necessary to eat the whole of an egg to know that it is bad." But I think that no one has ever seen a newspaper critic leave a theatre after a first act which might possibly be followed by a good second, and it would be difficult to find a critic who does not make a practice of sitting through at least two-thirds of even a bad play.

If, however, one leaves the playhouse before the fall of the final curtain and publishes an unfavorable report in the next morning's paper the manager is sure to say: "How can he tell whether it is good or bad, he did not see all of it?" I can only say that I am unwilling to believe that

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there is a theatrical manager in New York who does not form a final opinion as to the merit of a play before the last act, for the very simple reason that every one of them knows that the success of the piece depends upon the strength of the middle act or acts. If those are bad the finest last act ever written will hardly save the play from failure.

As for the musical critics, they often leave performances before they are over; but these are concert performances which do not require critical comment on each number. When the critics depart they do so because they have some other entertainment to attend on the same evening, and none of them has yet learned how to be in two places at the same time.

A charge which is apparently more serious is that the critics frequently say smart things simply to amuse the readers of their papers, and do not consider the feelings of the artist. This charge also is true. Every one of them endeavors to write in an entertaining style, and to convey his opinions to the public in engaging phrases. They do not wilfully seek to hurt the feelings of any actor or musician; but they do not omit the opportunity of branding an opinion on the public mind with a burning sentence for fear that the heat may annoy an artist. I make no attempt to deny this charge, for the simple reason that we are writing for the public, not for the artists. Daily newspapers are not schools of acting or piano playing, and the critics are not Franklin Sargents or Alexander Lamberts. There is not one of us who labors under the delusion that he can teach Miss Rehan how to act or M. Jean de Reszké how to sing. The papers do not hire us for any such purpose.

As I have already said the critic is employed to give the public the news about artistic amusements, to tell the readers that a play was produced last night, that it was a comedy or a melodrama, that it was well or ill made, that it was interesting or tiresome, that it had or had not literary merit, that certain actors engaged in it displayed intelligence, emotional force, grace or vivacity; that others displayed stupidity or comported themselves like trained animals. It is the business of the critic to convey information to the public—not to the manager or the artist. If the critic's manner of speech hurts the feelings of these gentlemen, he cannot help it. I assert without hesitation that it is no part of his business to consider them. As he has no right to address himself to them, so he has no need to select his words to please them. The more seriously the critic takes his calling the less he will pause to consider the artist. The ideal critic would be one who was absolutely free from all feeling about the composer or the performer, and could analyze his work as calmly and unflinchingly as he would analyze an antique work of art recently recovered from the excavations at Troy.

In its lowest sense daily newspaper criticism is intended merely as a guide to amusement seekers, telling them what is worth going to see or hear. But no great newspaper expects or desires to stop there. It wishes its critic to do all and the best he can to assist public taste to an appreciation of the really artistic work of the theatre and the music room. Therefore the critic endeavors to put something more into his work than a mere summary of his opinions. He tries to tell why this is good and that bad, and in doing so he is certain to hurt someone's feelings. But he must persevere in his method, for if he desires with all his heart to improve theatrical or musical performances he can do it only by cultivating the public taste. He can never do it by chiding the artist.

Dr. Eduard Hanslick, the eminent German music critic, after many years of service, said recently that in all his career he had invariably addressed his criticisms to the public. He added that the critic who believed that he could directly influence the artist gave himself up to a pleasing delusion. In all his experience he had never known an artist to accept any suggestion made by him in a criticism. My experience has been much shorter than Dr. Hanslick's, but I will add that frequent suggestion as to possible improvement will only cause the artist to think that the critic has a personal dislike for him or has been bribed by his rival. When the artists show a disposition to accept the suggestions of the critics it will be time enough for the critics to write for them and to take thought as to the possible offensiveness of their phrases.

I am not sanguine enough to suppose that this time will ever come. Nor do I believe it to be altogether desirable that it should. Criticism would not be calm, judicial or elevated if it addressed itself to the artist. It would be almost wholly personal and much further from the level of good taste than it is now. Daily newspaper criticism is far from being faultless, but I am unable to conceive its being improved by transforming it from the impersonal essay addressed to the impersonal reader into an open letter aimed at one artist or several.

When Mr. Winter writes of a new drama by Thomas he writes with the purpose of helping the reader to perceive its salient traits and to understand why it moves him. When Mr. Krehbiel spreads two columns of type in a review of a new symphony by Dvorák or Brahms he does it not for the purpose of telling either of those admirable doctors where they have succeeded and where they have failed, but to help lovers of music to a comprehension of the beauties and defects of the work. Equally when Mr. Dithmar writes of the acting of Mr. Ranter or Mr. Huneker of the piano playing of Mr. Pounder, neither expects to improve the artist's work, but each hopes to convince the reader that he should not applaud such performances. If he elects to hold the entire matter up to ridicule he has a good right to do so. In conclusion let me say simply this: As actors and musicians invariably decline to accept the suggestions of criticism, they can easily escape its sting by declining to read it.

Mr. Henderson was followed by Arthur L. Manchester, the secretary of the conference, who read a paper on the Origin and Growth of Music Trade Journals in America. Mr. S. G. Potts was expected to read an address on the religious paper in musical journalism, but was not present. His address was not read.

Early in May Mr. Elson sent out the following letter to a number of the more prominent journalists and educators in all parts of the country:

At the convention of the Music Teachers' National Association, to be held in New York, June 24 to 28, it is pro-

posed to devote a meeting to the discussion of Musical Journalism. As chairman of this meeting I should like an expression of opinion from some of the leading American newspapers on the following points:

1. Does the supply of expert musical criticism equal the demand?

2. Do you believe that intelligent musical criticism in the daily press would have a direct influence on the public taste in musical matters?

3. Do you believe that it is possible to train critics in this field as other professionals are trained—by a college or conservatory course of education?

4. Do you believe that there is a public demand for musical criticism in the smaller cities of the United States?

If you would kindly express your views on this subject in a reply directed to me as soon as convenient, it would greatly advance an intelligent consideration of the matter in the meeting over which I am to preside.

Yours sincerely,
LOUIS C. ELSON.
Any details as to the status of musical criticism in your section will be gratefully received.

To this letter Mr. Elson received a number of replies, which he read aloud. The editor-in-chief of THE MUSICAL COURIER replied as follows:

JUNE 28, 1897.

Mr. L. C. Elson, Chairman Committee on Musical Journalism Music Teachers' National Association:

DEAR SIR—1. As every musician considers himself a music critic there is a greater supply than demand, the surplus consisting of those music critics who are not musicians.

2. There are thousands of daily papers in the United States, but I doubt if 1 per cent of the number is supplied with intelligent musical criticism. That is to say, if there are 10,000 daily papers I doubt if there are 100 intelligent music critics. I apply the word "intelligent" to music, for they may be intelligent men and still not intelligent music critics.

3. If a curriculum were established for musical criticism critics might be trained in colleges and conservatories, but how can we fix a standard in the United States when there is no official or recognized standard?

Our conservatories and colleges are all private enterprises. We see, for instance, in the abuse of the degree of Doctor of Music in this country how the degree of musical critic might bring about similar results, for small schools in obscure towns could graduate musical critics.

4. I don't see any remedy in this direction, for, judging from the great demand for THE MUSICAL COURIER in the small cities of the United States, I should say that there is a demand for musical criticism in the smaller cities.

While, of course, we have a large circulation in the large cities of over 100,000 population, the great bulk of THE MUSICAL COURIER goes to the thousands of small towns, for they can be supplied in no other way at present with musical information of a high order.

With all due respect to the four questions you propound it would seem to me that there are points to be discussed of a much greater bearing upon the public in its relations to musical criticism than those brought forward, but as it is too late to trouble you with this matter, and as it can be discussed in these columns without subjecting any audience to weariness, I must submit to the conclusion that it is best to say nothing at present, but to hope that your committee may be able at its next meeting to suggest something practical. Yours very truly,
MARC A. BLUMENBERG.

From Harvard University come two letters bearing on the subject of training critics in colleges or conservatories. Prof. Barrett Wendell, the critic of literature and chief of the English department of Harvard, wrote as follows:

CAMBRIDGE, May 27, 1897.

MY DEAR MR. ELSON—Apart from our general courses in English composition, we offer at Harvard no instruction which has direct bearing on musical journalism. To be of value any such instruction would demand on the part of the teacher two qualifications—thorough knowledge of music and adequate knowledge of literary expression. Whether, in an institution of learning not specially devoted to music, a course of instruction devoted to so special a subject as musical criticism should have a place I think open to doubt. Off-hand, however—for the idea is new to me—I incline to think that some such course ought definitely to form a part of the instruction offered in any thoroughly appointed school of music.

The object of such a course is clear: it is to enable students who have a sound appreciative knowledge of music as a fine art so to express that knowledge as to stimulate and define appreciation of music on the part of a public not specially educated. Purely technical criticism, such as should be valuable to composers or to practical musicians, seems to me another matter, better treated in rigidly scientific courses of instruction. What, as a layman, I often seek in vain is writing about music which should be at once sound and intelligible. A regular course of instruction which should consist in part of intelligible exposition of standard musical forms and masterpieces, and in part of intelligible exposition of what is good and what bad in the current rendering of music, year by year, would be, I conceive, of real public value.

I don't know whether this quite answers your letter; but it is what your letter suggests to me. Sincerely yours,
BARRETT WENDELL.

Prof. John K. Paine, of the Harvard musical department, wrote:

Here are other replies:

CAMBRIDGE, June 18, 1897.

1. I believe that the demand for intelligent musical criticism is greater than the supply.

2. I believe that intelligent musical criticism in the daily press would exercise a direct influence upon the public taste. Sometimes this might be too great an influence, for even if the critic be a competent one his opinion is but an individual one. Every man has his personal equation, which must be taken into account in following his criticism. There are parties in music, as in almost every field of art, and even if a man be quite fair minded he is apt to be a Wagnerian, a Brahmsite, or adhere to some musical party. Some readers pin their faith too absolutely on this or that man's judgment. Most people need a guide in musical

matters, but they need not imagine their guide infallible. But the true critic can do great good, especially in emancipating us from provincialism. We all of us have too much reverence for Europe and European musical work. Great as European standards are, we need not be abject copyists. The European glamor dazzles us too much. We have got to a point in music where we can afford to be more independent. One other fault in criticism is the school of negative critics, always pulling down, never building up. Such men do harm. They discourage the composer. Schumann was great because of his generosity and his desire to encourage.

3. I believe that it is possible to train critics in a professional manner. A special course might be made. I cannot see why it should not exist. But it ought to have a thorough musical education as a basis. The student in such a branch ought to be able to play some instrument, have a knowledge of harmony, counterpoint, and be able to analyze musical form. He ought to be thorough in musical history and aesthetics. He ought to know something of instrumentation. In short, he ought to be something of a musician to start with. The critic's course of study ought to be supplementary to a musical education. He ought to have the musical branches, plus exercise in writing, knowledge of some foreign tongue, German or French, and, of course, a good training in English. In short, a course of study in musical criticism would be an entire musical education bent toward a special purpose.

4. (Not competent to answer this question.)
JOHN K. PAINE.

Mr. W. S. B. Mathews, the well-known Chicago critic, replied to the circular as follows:

With reference to your favor endorsed on the circular letter of May 13, I take the liberty of sending you a copy of my editorial, *Bric-à-Brac*, in next month's *Musical Journal*, in which I have discussed the question of musical criticism at some length, the same discussion having been incited by a copy of your circular which someone sent me. But as it is a rather mean advantage to take of a literary man to ask him to paste something out of a long article, if he wants an answer, I will give the following summary, although I think the matter is better covered in the proofs herewith:

First—The supply of expert musical criticism does not equal the demand, and especially does not equal the need. There is very little expert musical criticism in the country. Twenty or thirty men are probably about as many as can be found regularly engaged upon daily newspapers commenting upon musical subjects, who are at the same time musicians and literary men, to which desirable qualifications I should add lovers of their kind.

Second—I believe that intelligent musical criticism in the daily press would have a direct influence upon the public taste in musical matters, although it would not be so decisive as many persons imagine. Criticism is a sort of moonlight, which shines at certain periods of the month, and during its shining certain plants grow better than during the dark of the moon. Nevertheless, the moonlight is very far from being a tornado-like force which overturns things and breaks things. Musical criticism acts in this quiet way. It is true that I here ignore the kick that an incisive criticism sometimes awakens from the party whose work has been commented upon. I do not regard this convulsive motion, however, as of any significance in the case. It is a local disturbance which all parties can afford to disregard, and as a matter of fact usually do disregard. The influence of the criticism is mild and persuasive, and I think in the long run sometimes influential.

Third—I believe it would be possible to give a certain amount of training to a young musician that would be of benefit to him as a critic. There undoubtedly would be dangers appertaining to this ready-made manufacture of a highly finished product, like an expert musical critic. The worst of it is that these well trained young fellows are so horribly bumptious, and the better you train them and the earlier you turn them out the more bumptious they are, and consequently the less influential. If a course in modesty and in the philosophy of "live and let live" could be added to the specifically aesthetic and musical study in the preparatory course, perhaps a certain part of this bumptiousness might be avoided. This, however, I leave for wiser heads. As you very well know the most of us who are doing musical criticism, or have done it, have grown up with the country through a sort of a "survival," which our personal modesty assures us must necessarily have been that "of the fittest."

Fourth—I think there is a distinct need for sound musical criticism in the smaller cities of the United States, but in order to be useful it should occupy itself mainly with the quality of the music as art and with the principles represented and with judging the performances with reference to their value from an art standpoint, rather than from the standpoint of purely technical perfection. Especially should this be the case when local efforts are to be discussed and the appearances of amateurs. Good is done by a musical performance when it affords pleasure to those who hear it and awakens in them or encourages in them a love of purer art. Good is done by the comments of a musical performance when something of the attractiveness and uplifting influence of the performance is carried over to the reader. I am not sure whether destructive criticism does much good. It awakens a great deal of hostility, and if I had to give any advice to a young man entering upon a career of musical criticism, one of the first principles would be not to take up the calling of foolkiller unless supported by a faith amounting to inspiration that this is the one particular calling in life for him. I consider the influence of musical criticism in small places is a very delicate matter and that it is about as likely to do harm as to do good. All these points, no doubt, will come out in the discussion.

Regretting that I cannot have the pleasure of participating in the same, I remain, very sincerely yours,
W. S. B. MATHEWS.

The editor of the *Tribune*, of Salt Lake City, Utah, wrote:

1. Does the supply of expert musical criticism equal the demand?
Yes.

2. Do you believe that intelligent musical criticism in the

daily press would have a direct influence on the public taste in musical matters?

No; if it were real criticism it would be resented, and would do no good.

3. Do you believe that it is possible to train critics in this field as other professionals are trained—by a college or conservatory course of education?

It would be hard to do; criticism can hardly be ranked as a profession.

4. Do you believe that there is a public demand for musical criticism in the smaller cities of the United States?

No; the only demand is for praise of the performers.

The status of musical criticism here is that the artists must all be spoken well of, and if their social position is high they must be lauded. To point out defects causes such an uproar and entails the publication of such a whirlwind of protests, that an editor would be crazy who would allow it.

Other letters follow in the order in which they were read by the chairman:

Your circular of May 13 (*absit omen*) contains very terrible questions indeed. It seems to me, however, that they ought to be answered by two classes of people, and by those two only. By professional musicians—who, say what they please, *always* read newspaper criticism—and by the concert-going public, who *sometimes* read the same.

But for us critics to answer the questions would, it seems to me, be out of place; we can look at the matter from the inside only, and none of us knows how much ice he cuts.

By the way, does not the conditional mood, "*would have*" a direct influence, in Question 2, seem to imply that "intelligent musical criticism in the daily press" does not yet exist?

WILLIAM F. APTHORP,
Boston Transcript.

I. The supply of expert musical criticism far exceeds the demand—in my opinion. I have not been able to observe any particular demand for expert musical criticism save on the part of the men who write it. I believe that most of them get their opportunity to write expertly not because managing editors want expert writing on music, but because the writers are good newspaper men—like Mr. Krehbiel and Mr. Henderson—are entitled to promotion and the musical department is "handy." I suspect that the average managing editor would rather have a man who would write gushingly about The Bohemian Girl or Lucia or even Sweet Rosy O'Grady, than one who would lavish the wealth of his learning and style on orchestral concerts and music dramas. And I suspect that the reason we do not see still more of this calibre of writing is that many a man, appointed musical critic because he had no "fool notions" about high art, has become educated while doing the work of his department, and when he has learned to like good music has found it extremely difficult to keep that preference out of his copy. In a word, I believe expert musical criticism is tolerated rather than demanded; and I assume that in this position managing editors accurately reflect public sentiment. That is what they are there for, and most of them know their business.

II. Intelligent criticism influences public taste after a while, but the process is terribly slow. There are many towns where the musical criticism is intelligent, but I have yet to see one where Melba, singing the fool trills from Lucia with a flute, cannot draw more money alone than the Boston Symphony Orchestra can without her. And I believe that in Springfield, Mass., recently, Calvé got \$2,800 for singing the mad scene from Hamlet off the key, while the expert critic who told how bad she sang was looked upon as an iconoclast. Springfield has not lacked for expert criticism for some years past.

III. Certainly it is possible to train critics in a conservatory as other professional men are trained; and then easy to starve them while they are waiting for a job. The graduates of the conservatory in the first two years could fill all the then available vacancies. Before those critics died or resigned the school would have turned out a great crop of graduates who must have grown gray reporting horse races and ball games while waiting for the shoes of one fat and prosperous critic. There is not public demand enough for high class musical writing in America to support one first-class weekly on the subject, without concessions to advertisers so gross that one has to read between the lines carefully in order to distinguish the honest expert judgment from the paid puff. Criticism on daily papers is merely a journalistic incident. Editors are promoted, as they should be, from the reporters' room. That is the only way to get any enthusiasm from reporters, and enthusiastic reporters are the very life blood of American journalism. When there is a vacancy in the musical editorship—once in fifteen to twenty-five years—the reporter who can play the piano will—other things being equal—stand more chance of the job than the reporter who can only play billiards. But if the billiard expert writes the better copy and has learned to conceal the extent of his ignorance I would not give much for the chances of the pianist. Aspiring journalists may well learn music for their own sake, and for their own. But to earn a living let them learn to write baseball. There is more in it.

HAMILTON ORMSBEE,
Musical Editor of the Brooklyn Eagle.

June 5, 1897.

Yours of May 13 received, in which your musical conundrums are propounded.

To the first one: "Does the supply of expert musical criticism equal the demand?" Most emphatically, no!

There is very little expert musical criticism. One must be first a journalist, then a musician.

I sometimes think the Goddess of Music is as jealous of her votaries as the little blind god is of his worshippers, for as soon as one begins to pay court to the fair sister muse she claims him body and soul forever after. This perhaps is the reason why so-called expert musical criticism is not appreciated in the highest degree.

The musical critic forgets he is writing for all sorts and conditions of men, and makes his reviews of great technical worth—to a few musicians—and perfectly unintelligible to the great mass of readers of the daily newspapers.

Most certainly I believe that "intelligent musical criti-

cism in the daily press would have a direct influence on the public taste in musical matters."

Still keeping in view the fact that ninety-nine out of a hundred who read must be taught music, and to teach you must make yourself intelligible to the mind you wish to reach.

I am somewhat of the opinion that a newspaper man, from the editor-in-chief to the police reporter, is born, not made, and, as I said before, to be a musical critic one must be more than a musician. Of course a thorough training in music is very necessary, because the "expert musical critic" must know whereof he speaks, that the submerged nine-tenths will raise their heads to catch the sound of his beloved harmony.

I think that a critic could be trained in a conservatory or college, provided the examinations of his progress were not only passed upon by musicians, but intelligent men and women who loved music but had no particular knowledge of its intricacies.

Please remember, I am speaking of musical criticism in the smaller cities of the United States. Of course in cities the size of Boston, New York, Cincinnati and others, where there is a distinct musical clientele, then purely technical criticism is of great importance.

But in Toledo, for instance, the fine work that Miss Hamilton has been doing has been much handicapped because the great mass of people here think that the musicians whom she brings here are the exponents of an art they cannot understand.

If it can be explained or taught to the people that music is a universal good that all may enjoy the world is going to move forward in the right direction a long way.

I am very glad to see this subject taken up by musicians, and you, as a journalist, I am sure will present the side of it that belongs to the slaves of pen and make your conferees understand that the "million" can be educated to "caviare," but it must not be pushed down their throats with an air of contempt if they make a wry face at the first taste of the delectable compound.

Sincerely yours,
IDAIA MCGILONE GIBSON,
Toledo Blade.

In reply to your circular letter of the 18th regarding an expression of opinion upon the subject of musical journalism, I beg to state:

I do not believe that the supply of expert musical criticism at all equals the demand.

I do believe that intelligent musical criticism in the daily press would have a direct influence on the public taste in musical matters.

To my mind a college or conservatory course of education is the best possible training for correct musical criticism in a daily newspaper.

There is a crying demand for competent musical criticism, not only in the smaller cities but in the larger cities on the continent.

I do not think that there is a field of criticism that is so sadly neglected by the newspapers as musical criticism, except it be art criticism.

I fear that a fair proportion of the newspapers do not attempt to adequately criticize concerts and recitals, but are content with any sort of a news report. Careful criticism of musical events in the daily newspapers would be of real value in any community.

Yours very truly,
RALPH WILLIAMS,
Cleveland (Ohio) Plain Dealer.

To answer briefly your queries in regard to "musical journalism," in the order in which they are put:

1. Possibly, if "demand" be taken in the sense assigned it in political economy. If more journals both desired and were ready to pay adequately for expert criticism it might not be easy to find enough writers with the needed musical qualifications or enough musicians with the needed literary qualifications.

2. Yes. Its influence would be great and beneficial.

3. Yes, to a certain extent. Probably a special course in "musical journalism" is not required, but the more years of study that can be given to music in a conservatory and to literary culture in a university, the better the equipment of the critic is likely to be. Any training that produces a cultivated musician, a sound scholar and a trained writer, should make an efficient critic.

4. Yes. Musical criticisms of important concerts excite as much interest as any other local news, and intelligent criticism finds an appreciative audience. If "demand" be taken again in its economical sense, as implying a financial return, it is more doubtful, because there are few concerts in smaller cities, and consequently little work for musical reviewers. Consequently critics must be men of all work, which makes it more difficult for them to keep up their specialty.

Very truly yours,
FRANCIS E. REGAL,
Springfield Republican.

Answering the last question first, I beg to say that it is my opinion that if a public demand existed for musical criticism in the smaller towns of the United States there would be a supply of that kind of criticism; but, in fact, there are no critics exercising their functions in the smaller towns. The writer is reputed a fair musical critic; has studied music, and has had excellent opportunities, both at home and abroad, of hearing good music, and for twenty years has written frequently what are called musical criticisms, although this has not been his principal occupation except for a short time. He has never ventured to express his whole opinion of amateur performances, and it has happened that amateur performances have come mostly under his consideration, as was to be expected in a small town. Amateurs cannot stand true criticism, and even could they do so their friends and relatives cannot. The writer has never been asked by an amateur to tell the whole truth about his or her performance. He does not believe an amateur desires to know the truth; where ignorance is bliss 'twere folly to be wise. Of course, the word "amateur" is used here in its English sense.

In the small towns the number of first-class performances by professionals is too few to justify the employment of a competent critic. If there is such a critic in the town he

may or may not arouse himself to the performance of his duty, but it cannot be said that there is any demand for his services.

Question No. 1 is answered above.

Question No. 2 must be answered affirmatively. If you were to ask whether the press wants trained critics and their work the writer would have to answer, No. The press of to-day does not pose as an instructor or as a patron of the arts, but as an entertainer. It requires "reports" of musical performances, just as of fires and prize fights. The most graphic writer is the best for newspaper purposes. Intelligent musical criticism is delightful reading to the student of music, but is jargon to the uninitiated, and the uninitiated form the greatest number of a newspaper's readers—by far the greatest number. It would not be worth the owner's while to attempt to educate those people to appreciate intelligent criticism.

Yes, of course, is the answer to question No. 3, but such critics need not look forward to employment upon the daily press. There is no lack of competent critics in Cincinnati, St. Louis, New Orleans and San Francisco, but how seldom may one read an intelligent criticism in any of the papers of those cities! New Orleans is celebrated for the good taste of her people, especially in musical matters, but if there is an intelligent critic employed by the press of that city he does not make his presence felt. A leading paper has for years published articles consisting of extracts from Grove, followed by laudatory mention of the performers, not the slightest attempt being made at criticism.

ERWIN CRAIGHEAD,
Mobile Register.

MOBILE, June 3, 1897.

JUNE 1, 1897.

In answer to the first question contained in the circular addressed to the Baltimore *Sun*, I would say that the supply of intelligent critics does not equal the public demand, although it seems to be adequate as far as the proprietors and managers of the papers are concerned.

2. Intelligent musical criticism would undoubtedly raise the standard of musical taste.

3. I do not think it possible to train journalists by a course of professional studies, but a conservatory course might help musical critics.

4. There is a universal demand for intelligent musical criticism.

I am, very truly yours,
THOMAS STOCKHAN BAKER,
Music Critic of the Baltimore *Sun*.

In reply to your circular letter of May 13, and in answer to your first question, we do not believe the supply of expert musical criticism is equal to the demand.

2d, we believe that intelligent musical criticism has a direct influence on the public taste in musical matters, and is of great value to local musicians, and not only to musicians but to pupils as well; for instance, a great many young people attend concerts, musicales, &c., and are aided by reading an intelligent criticism in the daily press.

Criticism in itself is a peculiar gift, but all music critics should have a thorough knowledge of a college or conservatory course of education. In answer to the fourth question, we believe that musical criticisms would tend to arouse much enthusiasm among musicians and those who are striving to be musicians, if criticisms were given in the daily press in the small cities of the United States.

Very truly yours,
THE ARGUS COMPANY,
Albany.

I would be glad (and perhaps you should be, also) if the questions contained in your circular letter on the subject of musical criticism could be answered with categorical brevity, but the manner of statement of the first two, respectively, compels some discursiveness for the sake of clearness of view.

The first question deals with "expert" and the second with "intelligent" musical criticism. The terms are not synonymous. Some of the most expert musical writers on both sides of the Atlantic have devoted columns in an attempt to prove that Wagner was the world's greatest musical genius—a sort of musical Moses—while equally gifted critics have undertaken to demonstrate that Wagner was only a freak. A few years ago one of the really cultivated musical writers of this city devoted quite a little space in a symphony concert review to rebuking a conductor for not more strongly accentuating certain passages placed on the third inversion of the chord of the diminished seventh. I may not be quite clear in my recollection of the precise objection, but this was the nature of it—of no interest whatever except to the writer and the very few other experts who had as intimate a knowledge as he had on the point discussed.

I think the supply of this kind of expert criticism always exceeds the demand, for careful managing editors, or editors-in-chief, instinctively feel that it is out of place in the columns of a newspaper. The accomplished musician rarely makes a good critic—and let me here, somewhat abruptly, express an individual preference for the title of musical editor so far as the discussion affects newspapers. Criticism implies more or less of cynicism and censoriousness, and musical criticism has commonly run very largely to fault finding. The man (or woman) who has music in charge for a newspaper should have the equipment, relatively, that is found requisite for handling other departments, such as literature, finance, the drama, politics, &c., viz., extensive knowledge of the subject in its various branches, and a sound judgment ripened by experience and observation. The musical editor, however, is in this respect, *nascitur, non fit*, in that his or her whole critical faculty depends not so much upon an ordinary appreciation of the accurate and the beautiful in an abstract way, as upon the possession of the distinct *innate* qualities of musical feeling and what is popularly termed a true ear.

In connection with question No. 3, I would here venture the view that in a musical college or conservatory, in which only promising material would be dealt with, there would be the greatest likelihood of a successful training for musical editors. Here they would receive the requisite musical culture, familiarity with the masters, characteristics of the latter and of the schools they are taken to represent, and generally become well grounded in the canons and principles of musical art; not less important, however, should be guidance from some practical person on the editorial or

journalistic side of the study (for the "what-to-say and how-to-say-it") supplemented by an abundance of *experience* at public performances, for of the latter nothing will take the place in fitting out the editor (or critic) to a proper degree of competency. One who has had frequent opportunities of listening to Patti and Nilsson (other qualifications of judgment being evenly conceded) has over one who has not, incomparable advantages in correctly estimating and ranking the soprano stars of to-day's grand opera—and this suggestion may be carried all along the line for equally pertinent applications.

Finally, I would answer the fourth query with an emphatic affirmative, if we can have the kind of musical criticism above indicated. One competent, zealous, thoughtful, musical editor, if untrammelled, will do more for musical progress in a small city or town than any other agency or combination of influences. If the business office, advertising schemes, or personal influence of any sort control his views, not alone musical interests, but the most genuine interests of artists and all others concerned, suffer accordingly. The reader is in constant communication with the newspaper. If it discuss a performance justly, as well as considerately, the reader competent to judge accords to the opinions and findings of the department a respect that soon attaches to these utterances the weight of authority. Such a critic is, in the fullest sense, the exponent of the best musical opinion of his community, and the accompanying influence is most wholesome in every direction, especially in gaining for deserving composers and artists the standing which they merit, and in correctly shaping and increasingly building up the public opinion upon whose favor musical interests depend.

Within the limit of my own experience as musical editor of the *Ledger*, impresarios, high-class concert managers, &c., proceeded upon the assumption of a negative answer to your inquiry No. 4, and, accordingly, procured as part of their outfit, a "metropolitan" reputation for their enterprise, a reputation that seemed to be as easily ordered as the rest of the outfit, for third and fourth rate individual artists, vocal and instrumental, were heralded as stars of the first magnitude, and wretchedly commonplace, though garish, light (very light) or comic operas, would come preceded by praises in a plethora of adjectives that had been used with no greater enthusiasm in discussing the best works of the real master composers in the same line. It used to be that in the "smaller cities" many of the newspapers having no editor specially skilled in musical matters relied upon the "metropolitan" propaganda, and many a musical pretender enjoyed quite a vogue "on the circuit" in consequence.

Of late years this has all been changed, a fact that is appreciated by none more than by the managers themselves, and the change has been effected chiefly, if not almost entirely, by the collateral fact that during the past ten or fifteen years it has become the practice of leading newspapers in nearly all the important smaller cities to have attached to their staffs editors who could intelligently estimate, discuss and pronounce upon such matters. These facts—and I think they will be generally conceded as such—constitute, in a general and cogent way, the best answer to the second and fourth questions.

Yours very truly,

JOHN J. McKENNA,
Philadelphia Public Ledger.

In answer to your circular of inquiry for use at the Music Teachers' National Association Convention, I would reply in order as follows:

1. No.
2. Yes.
3. Not by college or conservatory course alone.
4. I am not certain that a demand exists, but I think it could be very easily created. So far as my observation goes, musical "criticism" is assigned to any reporter haphazard, and commonly the boy has neither information nor skill. In the few cases I have seen where a musical review was written with real intelligence, the public was prompt to appreciate it and to make its appreciation known.

Cordially yours,

WALTER M. LANCASTER,
Worcester Spy.

I have been wanting to reply to your questions for some days. I will now do so. The first question:

1. Does the supply of expert musical criticism equal the demand?

Only in a few cities; outside of these there is little or nothing done in the line of musical criticism. Here in Philadelphia we have not one first-class musical critic on the daily papers. We have half a dozen dailies that are first class in every respect excepting the musical criticism, and in that they are about fifth class.

2. The benefit derived from first-class musical criticism on the average of the masses is not very great. About nine-tenths of the people who read the daily papers read only the headings, and all only read them for the current news.

3. I do not believe that it is feasible to train critics in a like manner as for other professions. The field is not broad enough for such a system. Critics are bound to come from the ranks of musicians who have literary talent.

4. In smaller places the demand for real criticism is not very great; the public there simply look for complimentary notices of the performances, and even criticism in the larger towns cannot rise above the musical comprehension of the average reader. The whole subject of musical criticism stands in direct opposition to the sensational tendency of the daily press. Yours truly,

THEO. PRESSER,
The Etude, Philadelphia.

Replies were also received from the *Milwaukee Sentinel*, the *Omaha Bee*, the *Sioux City Tribune* and the *Daily Witness*, of Des Moines, Ia. These letters, however, were not read.

The conference had elicited many opinions of one sort and another, and perhaps the discussion may prove as profitable as Mr. Elson prophesied.

The Roof Garden and Theatre Parties.

On Saturday evening Victor Herbert's popular band gave a concert in the roof garden. Herbert was assisted by the Arion Society of Brooklyn, under Arthur Claassen. Heinrich Meyn, the ever successful baritone, also sang. The evening was an enjoyable one.

Other members of the M. T. N. A. occupied themselves with theatre parties.

Special Sunday Services.

Special musical services occurred in many of the churches on Sunday. These were arranged under the auspices of the American Guild of Organists. Among those who gave special programs were Wm. C. Carl, S. A. Baldwin, N. J. Corey, Chas. H. Morse, William Edward Mulligan, Gerrit Smith, Harrison M. Wild, Wilhelm Middleschulte, Everett E. Truette, Geo. E. Whiting and Miss Kate Stella Burr.

MONDAY.

The Business Meeting and Election of Officers.

The general business meeting and election of officers was scheduled to take place on Saturday, but it was postponed until Monday morning, and there was a real "hot time" on hand for a few hours.

Here is a complete copy of the new constitution of the association which is now in force since the business meeting last Monday.

This establishes the delegative system in the higher sense.

CONSTITUTION.

ARTICLE I.—This organization shall be known as "The Music Teachers' National Association."

ART. II.—The object of this association shall be the promotion of musical culture in America.

MEMBERSHIP.

ART. III.—Members shall be classed as Delegate, Professional, Associate, Life and Honorary.

SECTION A. Delegate membership shall consist of representatives, as follows: From each State association five, from each State which has no association, three (appointed by the president and executive committee (one delegate of each being its presiding officer; from each chartered music school, one; from each college and university, one member of its musical faculty.

SEC. B. Professional membership shall include teachers and public workers in the art.

SEC. C. Associate members shall be such as are interested in the objects of the association, but who are not professional musicians.

SEC. D. The payment of \$5 shall entitle a musician to life membership.

SEC. E. Persons distinguished for musical work or service to music may be made honorary members on recommendation of the council by vote of the association.

OFFICERS.

ART. IV. The officers of this association shall be a President, Vice-president (as hereinafter provided), a Secretary, a Treasurer, a Chairman of Program Committee and an Executive Committee.

SEC. A. One vice-president shall be appointed for each State, by the president, with the concurrence of the executive committee. At the discretion of the president and executive committee, the number may be increased, not to exceed three for any State.

SEC. B. The executive committee shall consist of the president (as chairman), secretary, treasurer, chairman of program committee, and three other members.

SEC. C. The delegate members with the first vice-president of each State shall constitute a council to which all business to be considered in full session of the association shall first be referred. This body shall elect its own chairman and officers.

SEC. D. The members of the executive committee by virtue of their office shall be members of the council.

SEC. E. The executive committee shall, from time to time, make such rules as may be necessary for the conduct of the business of the association in accordance with the provisions of the constitution.

SEC. F. All officers of the association shall continue in office until their successors are duly elected and qualified.

SEC. G. There shall be three auditors elected at the regular meeting of the council, to whom all accounts and vouchers shall be submitted within sixty days following each convention.

DUTIES OF OFFICERS.

ART. V. SEC. A. The duties of the president, secretary and treasurer shall be such as are usually assigned to those officers.

SEC. B. The executive committee shall have entire charge of the affairs of the association, appointing its own standing committees.

SEC. C. In the event of a vacancy occurring in any committee it shall be the duty of the president, with the concurrence of the executive committee, to fill the vacancy.

SEC. D. The executive committee shall have power to fill a vacancy in the office of president.

MEETINGS.

ART. VI. Convention sessions shall be held annually, governed and controlled by the executive committee and shall consist of concerts, essays, discussions, exhibitions, &c., calculated to further the objects of the association.

NOMINATIONS.

ART. VII. A nominating committee shall be elected at a meeting of the council held on the second day of the convention. The nominations shall be posted in a public place on the association's bulletin board by 3 P. M. the same day.

ELECTIONS.

ART. VII. SEC. A. The election of officers shall take place not less than eighteen hours after the nominations have been posted.

SEC. B. Delegate, professional and life members shall be entitled to admission to all general business meetings, and shall constitute the voting membership of the association.

DUES.

ART. IX. The amount of dues for associate members shall be fixed by the Executive Committee. The annual dues for delegate and professional members shall be \$5.

TERM OF OFFICE.

ART. X. No officer of the association shall serve more than two

terms in succession unless chosen by a three-fourths vote for a further term.

AMENDMENTS.

ART. XI. Amendments to this constitution may be made at any regular meeting of the association by a two-thirds vote of the voting members present; such amendments having been recommended by the council, and posted on the board for at least eighteen hours previous.

FINANCE.

ART. XII, SEC. A. All expenditures of money must be authorized by the Executive Committee.

SEC. B. One-third of the net income of the association shall be set aside annually as a working fund.

SEC. C. From the funds remaining, appropriations shall be made as follows: To the president and secretary, not to exceed \$500 each annually; to the treasurer, not to exceed \$300 annually; to the chairman of the program committee, not to exceed \$300 annually; excepting that if at the end of the convention session there are not sufficient funds to meet the payment of these salaries in full, after the provisions of Sections A and B have been met, and the publication of an annual report provided for, then the balance in the treasury shall be divided in the same proportion between the above-mentioned officers. Claims for such appropriations shall be invalid after the settlement following each convention, but should any surplus remain after the above appropriations have been met it shall be added to the working fund.

QUORUM.

ART. XIII. Four members shall constitute a quorum of the executive committee, ten of the council, and twenty-five of the delegate and professional members.

Election.

The election of officers on Monday morning, together with the selection of the place of meeting for next year, were exceedingly exciting events, and proved to bring out the spirit of the association in an unexpected manner.

We have frequently animadverted on the absence of definite parliamentary methods, but the meeting of last Monday proved conclusively that it takes a Speaker Reed to keep the Music Teachers' National Association in shape. The battle that took place was a struggle between Omaha and New York for the next meeting place, Omaha presenting, through a representative, the claims that the forthcoming exposition in that city would prove an attraction, and that various bodies and municipal officers of that city would combine with the association and give it halls for meetings and concerts, so that four evenings of concerts would take place under the auspices of the association. This was a tempting offer. But the work of Mr. Herbert W. Greene, in resuscitating the association, which last year had a pitiable meeting in Denver, and under his generalship produced the large gathering here, was too great a force to resist. And as Mr. Greene insisted upon New York, his candidature, which was powerful, carried New York. Mr. Keough, his selection, was elected secretary, and Mr. A. S. Gibson, of Norwalk, treasurer. The chairman of program dates, Mr. Wm. C. Carl, was one of the best selections that could have been made.

We must admit that there were a great many unconstitutional proceedings, but that could not be avoided. The Association of Music Teachers will not have orderly proceedings at its business meetings until the Delegative System is in working order.

The very constitution of the organization, prior to this new constitution, prevented strict adherence to parliamentary systems or rules. And hence it was, of course, better for those who insisted upon what they called adherence to the constitution to object to the plans when they themselves were working without a constitution.

In the selection of New York one of the best places has been selected in view of everything. The men at the head of the association now must either sink or swim. If next year's meeting does not prove a success it will end this association. There must be a broader plan, and there must be a method devised that will interest the thousands of musicians of the United States, who have for years consistently discarded this association. The wire-pulling methods of certain gentlemen must end, and can find no further sympathetic vibration in a delegative convention, where the vote must be necessarily centralized in accredited voters.

Of course, the work ahead for Mr. Greene and his associates is something tremendous. It will signify an institution of systematic developments of correspondence that must be appalling to anyone except a disciplinarian. In the meantime we hope that a broad and liberal policy will prevail which will raise the standard of the performance, and will interest also the great multitudes of people who are identi-

fied with the productions of musical publications, musical literature, musical inventions and musical instruments.

For a great display of all these productions of the United States, only one place was fitted for the present, and that is Greater New York; and hence we believe that next year's convention will prove the beginning of the real prosperity of the association if its management is conducted on broad, artistic and cosmopolitan principles.

Conference on Vocalization.

The conference on vocalization announced to take place at 9:30 on Monday morning in the auditorium found a large concourse awaiting, who were informed, somewhat after the hour, that the scene had been changed to the Woman's Salon, so as to leave the auditorium free for a rehearsal of *The Elijah*.

Having repaired to the Woman's Salon and sat patiently for some time, Mr. H. W. Greene announced that with a view to more spacious accommodation it had been decided to hold the conference in the concert hall. The audience rose to its feet and directly repaired from the second to the seventh floor to the concert hall, and seated itself at last restfully. It had no sooner done so than Mr. Greene reappeared and announced without any explanation whatever that the conference on vocalization would be held in the Woman's Salon, from which the people had just come. Like the drove of sheep they have imitated from the beginning, the poor audience followed the leader and went again downstairs. After 10 o'clock the proceedings actually did open, and in the Woman's Salon (no fifth change), with an address from the president of the M. T. N. A., Mr. Herbert Wilber Greene.

It was an address of welcome, varied by some comments on elocution in its relation to vocalization. Mr. Greene introduced himself as a "degenerate." He said he had been so called by a man whom he had informed that the larger part of his mental work he accomplished between 11 o'clock at night and 2 o'clock in the morning. He proposed to make his brief remarks, not upon the art of singing, but upon the exact position which elocution held. He considered it to stand half way between dramatic and vocal art, and also esteemed it the central art round which the various others revolve, painting, sculpture, and being none other than speech in color, marble or tone. The first thing to be done with a pupil in the vocal studio, Mr. Greene said, was to teach them to speak well, since without pure and distinct speech they could never sing well.

Mr. Greene was followed by President Chamberlain in an address on behalf of the National Association of Elocutionists. Dr. Chamberlain was also constituted chairman of the occasion.

In clear-cut, satisfying, resonant English Dr. Chamberlain delivered an address of sound interest and practical value, which was also liberally flavored with humor. Having paid some cordial compliments to the indefatigable zeal, courtesy and energy of Mr. Greene in his capacity of president of the M. T. N. A., he remarked that if Mr. Greene had described himself as a degenerate at 11 o'clock at night he could vouch for the fact that he was no degenerate at 11 o'clock in the morning, as on last Thursday morning he had spoken in the auditorium (???) and was actually "auditorable." Dr. Chamberlain agreed with Mr. Greene as to speech being the centre of all arts. Every thought formulated was expressed in speech, whether the audible speech of verbal language or the speech of color, marble, music, pantomime, &c. He talked of the direct effect of speech on song, the rhythms, the major and minor modes, the crescendo and diminuendo effects being as marked in refined and expressive speech as in music. Once he had sent letters of inquiry to some of the ablest speakers in the land as to what relation they considered to exist between song and speech. One eminent pulpit orator replied: "To me the greatest lesson in oratory is oratory—o."

Many clever practical illustrations were given; among them the use of the complete chromatic scale, with a descent to the lower octave, which Dr. Chamberlain said was once spontaneously reproduced to him in the remark made by some man, "He has charged me with being connected with the rebels." The doctor played the scale and octave tone to the words, and then spoke them identically without accompaniment, making interesting effect. There were other illustrations of merit, and then the doctor made way for a lady announced as Miss Mary something, who was to read the paper, *Enunciation in Singing*, by Dr. Graham Bell.

The lady's voice was not strong, and the period was, in any event, unfortunate for her; noises, indoor and out, being unrelenting. The chair rose to request that doors be kept closed and talking suppressed, but matters did not mend sufficiently to permit the reader to be heard. Occasionally a sentence was caught; as a rule, valueless without the context. The lady's delivery was stilted and melodramatic, and the illustrations given by her of the enunciation of consonants, single and double, and of certain phrases, both in singing and speaking, savored strongly

of the ridiculous. The paper dealt largely with the intricateness of consonants on the part of the majority, and with the means of remedy by careful practice, stating that the impulse of consonants was not from the chest but from the pharynx, a matter not generally understood. "One who does not enunciate clearly," wrote Dr. Bell, "is a mere instrumentalist from the pharynx, not a singer." The paper was evidently a clever one, and it is to be regretted it could not have met a better fate.

Dr. Frank E. Miller spoke in a pertinent and condensed style on *Some Causes of Vocal Catastrophe*, inveighing heavily against the indiscretion of artists who used their voice under weakened physical conditions. It made no matter from what cause the depression in strength proceeded—it might be rehearsal in a chilly place, a bad night's rest, over-physical exertion, much talking—the disaster to the voice was the same; and if singers persisted in singing under continuously weakened conditions, total loss of voice was destined to ensue. Dr. Miller described a group of instances where voices had been badly injured, though not destroyed, by misuse, and managed to largely advertise Dr. Holbrook Curtiss by commending what he described as that specialist's incomparable skill in several cases in which he was called upon to supplement the vocal doctor's own formula.

Mme. Florenza d'Arona, with a very eloquent and scientific paper on the Mental and Physical Tone, came next. She also suffered through a speaking voice of insufficient strength for the hall. The purport of her paper was to show the worthlessness of a beautiful voice, the mere physical gift, without the tinges of light and shade, the qualities expressing emotions which are only the outcome of a cultivated mind. That the ear can be cultivated through mental application to a delicate appreciation of tonal color Madame d'Arona believed. Among the dumb animals, she said, quoting freely from scientists as she proceeded, dogs had been trained in the matter of sight to distinguish a number of shades of red and as many as eight shades of green. Workers in mosaic were able to distinguish as many as three thousand shades of color. If, then, ran Madame d'Arona's argument, the eye of the colorist can be made to see in a manner unknown to the average vision, the ear of the musician should be capable of development in a corresponding degree.

People do not hear alike. Some do not know whether a tone—it may be their own tone—be dull, shrill, flat, sharp, musical or unmusical, but this condition can be remedied through mental study. There are many beautiful voices, Madame d'Arona said, a purely physical endowment, but where are the tinges of color which result from a thorough intelligence. Madame d'Arona illumined her discourse by numerous pithy and valuable opinions couched in a certain epigrammatic phraseology which made them linger in the memory. Her remarks are worth preserving. One of her remarks is to the effect that temperament without a well balanced mind is like a wild thoroughbred horse. There were fifty other expressions equally felicitous and effective. Mme. d'Arona's paper was among the cleverest of the day.

False Ideals Antagonistic to Artistic Singing was the subject of a paper by Charles Davis Carter. In clear, vibrant tones the speaker opened by declaring the Italian method the one true method of singing, adding that there was no such thing, viewed rightly, as a variety of methods in singing, the one true one being sufficient for the purpose. He deplored the fact that this same Italian method had been brought into disrepute by so many incapable teachers. He believed in the existence of an ideal voice and said that the practical teacher would at once recognize the same and proceed to develop its utmost possibilities. Unhappily this ideal voice, with its ring of pure gold and uniform texture throughout, often falls into the hands of a bad teacher, who, instead of establishing permanently its rare qualities, proceeds to totally destroy them.

Madame Luisa Cappiani, under the announced title of *Opera Considered as Music and Drama Combined*, came at a late hour on the platform, the length of preceding papers having brought things to almost 1 o'clock. Madame Cappiani gave a brief, spontaneous talk, without much effort at co-ordination of idea, but vividly impressed the listeners with the speaker's magnetism and sincerity. Her principal effort was to warn would-be singers against the dangers, trials and total self-abnegation of a stage career. For exemplification she drew largely on her own long and varied experiences as an operatic prima donna, and made a forceful and dramatic picture of the mental and physical strain imposed upon an artist and which none but those genuinely endowed with the sacred fire could possibly support.

Madame Cappiani let loose all her fervid dramatic fire and a large fund of true woman's feeling in a plea to mothers not to permit their youthful daughters to go to Europe for study. "Keep them at home," she said. "If they really have talent and temperament, they are thereby the more attractive, the more susceptible to the terrible temptations and dangers which no young girl abroad can escape. If they have not talent the dangers are also there, but there is the final mortifying fiasco to face as well. Money to a wasteful amount, can push them to the fact of an appearance."

Chamber Music Recital.

A very enjoyable recital was given by Mr. Albertus Shelley, a young violinist bearing the first diploma from the Dresden Conservatory and the medal of honor from Paris, on Monday morning. Mr. Shelley is a violinist of fine attainments, possessed of every element to make his work enjoyable.

He gave splendid interpretations of Hubay's *Hyre Kati* and Aires Russes of Wieniawski. He will doubtless be heard from often during the coming season. Mr. Shelley's assistants were Mr. C. L. Staats, clarinet virtuoso; Miss Caia Aarup, pianist, and Miss Flechter, formerly of Kenton, Ohio.

Miss Aarup, in addition to her solos, which were well given, played all of the accompaniments, and in the ensemble numbers with Mr. C. L. Staats was very satisfactory.

Mr. Staats was a novelty, and a most pleasing one, as he is artistic to no small degree. Miss Flechter is a mezzo soprano, with a rich, well placed, high tone, but somewhat dark on the middle register. The program was:

Violin numbers.....	Mr. Shelley.	
Vocal solo.....	Miss Flechter.	
Vier Charakterstücke, op. 3 (for clarinet and piano).....	Theodor Verhey	
	Mr. Staats and Miss Aarup.	
Violin numbers.....	Mr. Shelley.	Bach
Poem, op. 81.....		
Shadow Dance.....		MacDowell
Idyll.....	Miss Aarup.	

Signor Randegger's Piano Recital.

Signor Giuseppe Randegger, of Naples, Italy, assisted by Wm. H. Lee, baritone, gave a piano recital an hour later. Mr. Randegger is poetic with the romance indigenous to his country, but he is sadly hampered by a lack of surety and virility of technic.

Mr. John Francis Gilder played the accompaniments to the delightful numbers given by Mr. Lee. Especially fine work was *Thou Sublime*, &c. Mr. Lee has a baritone of power and fullness, rich and round through upper and lower registers. This was the program:

Sonata, op. 27, No. 1.....	Beethoven
Recitative and aria from <i>Tannhäuser</i>	Wagner
	Mr. Lee.
Polonaise in A major, op. 40, No. 1.....	
Prélude, No. 13.....	Chopin
Funeral March.....	
Etude in C minor.....	Liszt
Harmonies du Soir.....	Massenet
Bonne Nuit.....	Mr. Lee.
Songs—	
To-night.....	Gilder
Thou Art Peace.....	Schubert-Liszt
Etude in A flat.....	Raff

Organ Recital in the Auditorium.

Mr. Carl played a recital on the Möller organ in the auditorium of the Grand Central Palace, Monday, at 12:30, and exhibited the instrument in the several selections in a most artistic and effective program. The recital was arranged by Mr. Möller, the builder, who engaged Mr. Carl to display the organ.

Melusina.

Hoffman's Cantata *Schoene Melusina* began promptly on Monday afternoon at 2 o'clock in the Woman's Salon, under the direction of Alfred Hallam. The chorus of 120 voices was composed of pupils of the Mount Vernon High School, the soloists being Mrs. Gerrit Smith, soprano; Miss Elsie Van der Voort, contralto; Mr. Samuel Moyle, baritone, and Mr. Joseph S. Baernstein, bass.

The work went through with dispatch and accuracy. As a rather novel feature the choral work of the school children deserves first mention. It was surprisingly tuneful and intelligently colored, and the quality of tone was of a refinement and purity hardly to be expected under auspices of this nature. The one weak spot with these well disciplined young people lay in the attack, which was often ragged. This may have been the result of nervousness, under what they felt to be a testing strain. One seemed afraid to grapple the phrase until the other began, so that two or three opening measures usually lost body and balance. Taken en masse the chorus is evenly put together and lacks neither expressiveness nor freedom and spirit in its work. This was really an excellent and satisfactory exhibition of Mount Vernon High School achievement.

Mrs. Gerrit Smith brought her usual musical intelligence to her solos, and Miss Elsie Van der Voort, who has a musical but not over weighty contralto, sang tastefully. Mr. Samuel Moyle's dull tone and inflexible temperament did not add much harmony to the proceedings.

The real singer of the quartet, from the double standpoint of voice and intelligence, was Mr. Baernstein. Here is a manly, musical, vibrant voice, directed by a strong, musical intelligence and used with finished artistic discretion. It is absolutely even throughout, and emitted with the most perfect ease. The quality is dramatic, and Mr. Baernstein has plenty of magnetism, and the general emotional

and mental outfit which go to make the artist of success. There is obviously a career before this basso. The accompanist, Mr. Harry M. Butler, was fully adequate.

Some detached numbers by the Allentown Oratorio Society, Mr. Marks, conductor, and four choruses by the Russian A Capella Choir, directed by Platon Brounoff, were announced to follow the cantata, but did not take place. The Allentown Oratorio Society sang at night in The Elijah, and Mr. Platon Brounoff's delightful choir had antedated itself by its successful appearance at the orchestral concert of Friday evening.

There was abundance of cordial applause for the talented, well drilled young chorus from a large audience. It was well deserved.

Women in Literature.

The last of the sessions of the Woman's Department of the convention took up the whole of Monday afternoon. Papers of great interest on the above subject were read and they will be published in this paper in the near future.

Perry Averill's Recital.

The recital given by Perry Averill on Monday was assuredly one of the best song recitals given. Mr. Averill's work and reception proved that it is not for nothing that he is so popular. All his numbers were given with taste, ease, finish, and a faultless tone production.

Miss Adele Lewing also gave the opportunity to visiting members to know that she has not been overrated, for in New York she is well known as a sincere, earnest artist. She gave:

G minor ballade.....	Chopin
Legende.....	Lewing
Canzonetta Toscana.....	Leschetizky
Valse Caprice.....	Schubert-Liszt
Accompanied by Mr. Edward Cary, Mr. Averill gave:	
Im Herbst.....	Franz
Murmeldes Lüftchen.....	Jensen
Who is Sylvia?.....	Schubert
Reuelement.....	Faure
Hélas, C'est Prés de Vous.....	Paer
J'ai Tout Donnerai pour Rien.....	Bemberg
Du bist wie Eine Blume.....	
Im Wunderschönen Monat Mar.....	Schumann
Aus Meinen Thränen Sprissen.....	
Ich Grolle Nicht.....	
The Captive Sunbeam.....	Cary
The Danza.....	Chadwick

The Auditorium Concert.

The miscellaneous concert came pretty near being the highest exemplification of how near to a fiasco a program can come and yet save the situation.

The piano suite in F minor, by E. R. Kroeger, played by himself, was a good composition, laid closely on well-known forms, which while not robbing it of beauty or merit, took away from it the sense of absolute originality. The intermezzo was especially dainty and well written.

The songs by Mr. Mark C. Baker were far from enjoyable, because although he has a voice he does not use it in such a way as to be pleasurable. Mr. Weiner gave a flute solo exquisitely, much to the appreciation of his audience.

Charles Meehan, the boy soprano, gave the aria from Robert le Diable and was so nervous that nothing but a fine tone production was distinguishable. However, in the encore which he gave he fully recovered himself and sang beautifully. He has an exquisite quality of voice under a high cultivation.

Mr. Adolph Glose and his charming artistic young daughter, Miss Augusta, gave

Walhall, Das Rheingold.....	
Feurzauber, Die Walküre.....	Wagner-Brassin
Ritt der Walküren, Die Walküre.....	

(Arranged as piano duets by Adolph Glose).

This was by far the most enjoyable and most artistically presented number on the program. Some substitutions were necessary, but it was impossible to catch announcements from the body of the auditorium.

After the concert some of the prize compositions were presented, but in a very incomplete manner.

Two fine organ compositions were given, one by Mr. Middleschulte, played by the composer himself, and one by Mr. Chas. Davis Carter, of Pittsburg, played by Mr. Wm. C. Carl. A violin sonata by Chas. S. Skilton, of New York, played by himself and Miss Dora Valesca Becker, was well written and well given.

The value of having a song well presented was evidenced by the overwhelming reception given Mr. J. Remington Fairbank's composition as presented by Mr. Hobart A. Smock, whose beautiful voice and delivery set forth the merits of the song.

Elijah.

On Monday evening at 8 o'clock the final important concert of the convention was held in the auditorium, the performance being Mendelssohn's Elijah under the direction of Walter Henry Hall. The Oratorio Society of Brooklyn, reinforced by members of separate New York choruses, and by the Allentown Choral Society, formed a chorus effectively imposing in numbers and judiciously composed with regard to balance. There was a full orchestra and organ accompaniment, with the following soloists: Miss Eleanore Meredith, soprano; Miss Feilding Roselle, contralto; Mr. Theodore Van Yorz, tenor, and Mr. Ericsson Bushnell, bass. Mr. Robert A. Gaylor supplied the organ accompaniments with artistic taste and effect.

Walter Henry Hall conducted with a tremendous amount of nervous zeal and an evidently ardent temperamental energy. He is a conductor who, with responsive material, should evolve excellent choral results, but on this occasion the forces did not come consistently up to the leader's plea at the desk. There was plenty of tonal body, and it was of good quality, musical and carrying, but the spirit of the chorus was overborne by phlegm.

Some of the tranquil numbers were given with satisfying expressiveness and taste, but the more dramatic and vivid bits of Mendelssohn, it has to be admitted, dragged heavily. Much was solely the fault of chorus and orchestra, who each plodded on perfunctorily, oblivious of Mr. Hall's stimulating demand at the desk; but there were also occasions in which Mr. Hall himself failed in spirit, notably in the dramatic chorus, Baal, We Cry to Thee, and the climactic chorus of the work, the Jubilant, Thanks Be to God. Baal, We Cry to Thee was a sadly dull petition, taken by Mr. Hall at far too slow a tempo, and the Thanks Be to God, also taken too slow, was spiritless, weak in attack and in tonal volume a really strange misreading of the dramatic outpouring of a passionate and grateful people. The chorus seemed to think themselves singing some good old Method hymn, and in this instance Mr. Hall made no visible effort to urge them beyond it.

These choruses put aside, the remainder may be said to have gone well artistically, the best probably among them being the early number, Yet Doth the Lord See It Not, and later the melodious phrases re-echoed by Elijah, Help, Send Thy Servant, Help. O God. These were really beautifully delivered, and the chorus and director who can produce in the major amount of instances such satisfactory results ought to be able to make these same wholly consistent and commendable from every viewpoint. It would have been a helpful idea had this chorus at-

tended the morning reading of the paper on enunciation by Dr. Graham Bell. Final consonants did not have much significance for them.

Miss Eleanore Meredith, whose voice is of the most exquisitely pure, even and mellow quality, deliciously sympathetic and supported by a superior order of musical intelligence, sang her important solos with admirable ease and finish. The voice of this soprano is pure gold throughout its broad compass, and has the fresh, fragrant, pervading bloom which searches every corner of an auditorium and leaves its musical echo behind. No more vocally satisfying, intelligent or artistic soprano has sung in Elijah in New York in many a year.

The contralto, Miss Feilding Roselle, suffered in the early part of the performance from a bad tremolo, but by the time she reached her air, Woe Unto Them Who Forsake Him, she had regained a good vocal equipoise, which she afterward maintained throughout the work. Her voice is mellow, carrying, well laden with emotional power, and her delivery most intelligent and effective. Her accent is marked with dramatic judgment, and she sings with genuine feeling and warmth and a satisfying finish and ease. She was in the right place in this oratorio.

Mr. Ericsson Bushnell acquitted himself nobly as the eternally singing prophet. He was in admirable voice. His artistic and finished work is a familiar matter of acceptance. Enough to say that he sang as well as usual.

The tenor, Mr. Van Yorz, was agreeable, sufficiently resonant and intelligently musical in his phrasing. There was the necessary second soprano, who filled her part quite successfully in the double quartets, but whose name was not billed any more than the other extra singers or the frail-piped boy soprano who sang the phrases of the youth.

The orchestra was a laxy body. Either it knew nothing of the work or was quite too grossly indolent to interpret any intensity in its spirit. By far the largest audience attendant on any concert was present. It packed floor and galleries, and then overflowed into the hallways.

Its applause was proportionate to its numbers. Much of it was duly earned.

Gerard-Thiers' Recital.

[Through an error in classification this recital was omitted from the list of Friday's happenings.—Ed. M. C.]

It was five minutes to 5 on Friday afternoon when Mr. Albert Gérard-Thiers, tenor, was enabled to open his song recital, announced for 4 o'clock. Miss Kate S. Chittenden accompanied Mr. Thiers, and Mr. Hans Kronold, 'cellist, who was the assisting artist, was accompanied by Miss Jeanne Franko.

Having sang his opening group of songs, Mr. Thiers made way for Mr. Kronold. Mr. Kronold played Max Bruch's transcription of Kol Nidrei, and then quietly withdrew, declining to appear again to play the Servais composition, for which he was billed, because of the persistent babel of the concert room. The elevators receiving and discharging their stamping freight made a shameful uproar, and in view of the general noise the audience began to think that conversation could do no possible harm, so indulged in it freely.

After Mr. Kronold Mr. Thiers reappeared and announced that as he had an important engagement at 6 o'clock for which he should catch a 5:30 train, he would be unable to sing more than two of the eight songs remaining on his program. The piano recital of Mr. Paul Tidden on the same stage had lasted three quarters of an hour beyond the absurdly small space allotted to it. The numbers which

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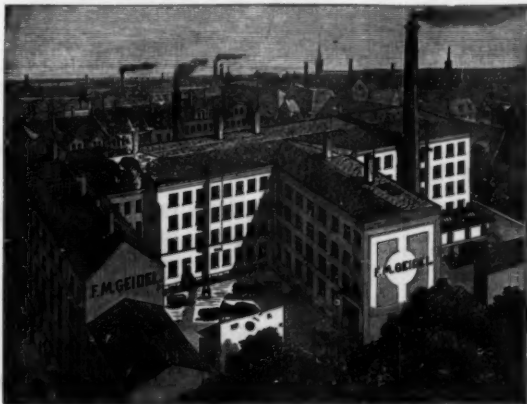
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Mr. Thiers did sing were a group of Italian songs by Giordani Lotti, Scarlatti and Gasparini, with Bohm's Still wie die Nacht and F. E. Sawyer's Hey Dolly! Ho Dolly!

The tenor was in nasal voice. He sang with obviously dramatic and sympathetic intention, but his super-etherical tapering of tone and invisible use of the mezza-voce would prevent much of his singing passing beyond the footlights even in a quiet place. His sentiment was frequently exaggerated and morbid, but he phrased intelligently and had evidently studied the spirit of his songs although in an over-emphasized degree. Mr. Kronold played with a taste and feeling which were ruthlessly obscured by the multitudinous noises. The audience was large and enthusiastic.

Musical Co-operation Conference

At the conference on musical co-operation and protection on Saturday afternoon, with Mr. Walter J. Hall as chairman, Mr. Albert Ross Parsons gave a history of the American College of Music, its origin and aims. A full report of the conference will be given in our next issue.

Blumenschein Recital.—We have received the programs of the 200th, 201st, 202d and 203d recital at the music studio of W. L. Blumenschein, Dayton, Ohio, on June 18, 21 and 22. We give the program of songs at the last recital:

The King's Wish.....	Geibel
Mr. Fred Snyder.....	
Anchored.....	Watson
Mr. Eldridge Herchelrode.....	
Tell Me, Lovers.....	De Koven
Miss Alice R. Guy.....	
Who is Sylvia?.....	Schubert
Mr. John Ensslin.....	
Never to Know.....	Marsialis
Miss Blanche Kalter.....	
Love's Sorrow.....	Shelley
Mr. George A. Krug.....	
Recital and aria, My Soul's Delight.....	Donisetti
Miss Florence L. Blumenschein.....	
The Wanderer.....	Pesca
Mr. O. E. Wright.....	
The Kings of the Road.....	Bevan
Mr. Arthur Kittredge.....	
Perfumes of the Orient.....	Bellenghi
Miss Etta Butz.....	
A Mariner's Home.....	Randegger
Mr. Harry Burkitt.....	
Sing On.....	Denza
Miss Martha Terry.....	
O Promise Me.....	De Koven
Mr. Horace Frank.....	
The Violets.....	Blumenschein
Miss Frances Belden.....	
Some One.....	Shepperd
Miss Ida Brandt.....	
Pearls of Love, duet.....	Pinsuti
Mrs. Ella Williams, Miss Coe.....	

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ager, who is interested in this enterprise with the Messrs. Rosenfeld, recently arrived in Europe, and is now in New York actively engaged in the preparatory work of this musical tournee. While in Germany Mr. Rosenberg heard the Banda Rossa perform at the city of Ems before a tremendous multitude. He declares that he never thought it possible for music to charm and move the human mind as was manifested on those occasions by the power of the band's melody. At one moment the vast crowd would be swayed into frenzied enthusiasm by the thrilling and electrifying musical climaxes, while at another period the pathos of some of the heart-touching themes would almost excite the charmed hearers to tears.

Mr. Rosenberg is of a very conservative nature, and is not prone to discount public sentiment regarding any musical or amusement enterprise. Notwithstanding this, he is confident that the American public is certain to recognize and appreciate the extraordinary merits of this celebrated band in a measure equal to any that has been accorded to it in the great musical centres of Europe.

Harry J. Fellows.—The pupils of Mr. Harry J. Fellows gave a recital at the Y. M. C. A. Hall, under the auspices of the Y. M. C. A., on Monday last, when a happily varied program was performed in a style which bore witness to the admirable instruction which they had received.

Madame d'Arona.—Mme. Florenza d'Arona is one of the greatest workers to be found in any part of the globe. At this time of the year, when the average teacher has little or nothing to do, many of them even on the way to Europe or already enjoying their vacations, this indefatigable teacher is still hard at work and will be all through this month to the end of July. The studios of Madame d'Arona are filled with old pupils (teachers and artists), who during their vacations come to d'Arona to have their faults corrected and to receive reinforcements for their winter's engagements.

These earnest students are after truths which d'Arona puts through the crucible of analysis and makes them realize for themselves before permitting them to accept them. This is the secret of Madame d'Arona's marvelous success. On August 1 she will sail for London, but even there she is to combine business with pleasure, and is booked to give a number of lessons.

Invitation to M. T. N. A.—Mme. Doria Devine will give practical demonstrations of the Lamperti method of singing at her studio, 138 Fifth Avenue, daily from 10 to 12. Visiting members of the M. T. N. A. are especially invited.

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ON THE WEBER.

RECIPROCITY is the basis of advance in musical matters, as in all others. This is easily proven by the relation of the first-class, reliable teachers and professionals to the old standard pianos whose names have been household words in the beginning and will be, if these instruments maintain their standard, as long as music exists in our homes.

A first-class make is to the pianist what good material and scientific judgment are to the piano maker, and, since it is these that constitute a great part of the value of the instrument how inseparable is the good piano from the artist, who must have such possibilities in an instrument as the ordinary player knows nothing and dreams nothing of?

It is clearly a case of supply and demand. The growth of perfection of pianistic mechanism has forced pianism to greater technical heights, and the growing, dazzling technic compels the manufacturer to make an instrument capable of response to the fearful draughts made upon it. It is not alone for the matter of reputation that the greatest artists are only willing to connect their names with the greatest pianos, but it is of absolute necessity to their artistic success and reputations that the pianos be in such a flawless condition that they have nothing to fear, nothing to conjecture from connection with it.

To these artists in turn are the manufacturers indebted, because the influence, whether it be wielded through recognition of actual facts or through hero worship, is stronger than that brought to bear from many other single sources. To many who believe this relation a fictitious one the question may be put:

What do you know of the quality of tone? If you know the words *round, full, resonant, rich, warm*, does it convey to you something tangible? Probably not. It does to the artist. What do you know of the action? Would you know if the weight throughout was based on less than a hairs-breadth of difference? Probably not. Perhaps not one out of five hundred would recognize it, but to the artist these are all important questions. In short, it is not on fiction that the separation of the greatest pianists from the greatest pianos is impossible. They must stand side by side just as long as art is dependent upon science, and no artist is so entirely dependent as the pianist upon the piano. We go so far as to say that they are actually interdependent—the one living, existing, thriving and prospering upon the other.

Coming down to our native enterprise in music and its close association with artists from abroad and those at home, it must be admitted that the piano of the higher order has become indissolubly associated with the aims and purposes of the artist's life. It is not only a question of music, but necessarily now, as it has been in the past, a question of piano. The pianist essentially requires his piano; so does the composer, be he pianist or not; so does the singer for his accompaniment, and so do soloists, such as violinists, 'cellists &c.—all use the piano. Even the organist must have it at his home or studio.

This incessant demand for the instrument has made it the great necessity, the obligatory function.

During the progress of music for a half century past a few of the many makes of American pianos



A WEBER GRAND.

have been made or made themselves emphatically prominent as instruments of exceeding artistic virtue.

Their makers were impressed with a responsibility in the direction of supplying to American musical progress the progressive counterpart which constitutes the visible implement or mechanism, and in that manner such pianos, for instance, as the Weber, were evolved. The Weber, from its inception, became one of the foremost musical products of the country, and was attached constantly to the musical strata of the nation.

Recent pianistic events give out indications that the Weber piano has a greater mission than ever to fulfill, for the renewed energy, skill and intelligence that permeates the councils of the establishment must be assumed as a guarantee that nothing will be spared to continue the progressive development of this piano on broader principles than ever and associate it still closer with the musical destinies of the people.

This is no occasion for speaking of the styles or utilizing other commercial data respecting these

pianos, we merely desire to call attention to a late grand design and to the fact that the Weber piano continues in the present to constitute, as it has in the past, one of those great links between the artist and his art that has made its name historical in the musical annals of the times.

Mr. John Lund.—Mr. John Lund, director of the Buffalo Symphony Orchestra, was in Philadelphia at the Saengerfest last week, and also here. He will again conduct the music this summer at the Grand Union, Saratoga.

Charles Jerome Coleman at Harvard.—This well-known vocal teacher and organist of the P. E. Church du St. Esprit, who numbers many prominent singers, now in public life, among his pupils, left for Harvard last Monday, where he assumes his customary place as class chorister, this being the thirty-fifth anniversary of his graduation from the famous old institution. Mr. Coleman has had a busy season, and there is every indication of a fine one for next year.

Antonia H. Sawyer Returns.—Mrs. Sawyer has returned from Maine, where she has been singing. A friend wrote her: "I did so much want to see you again and tell you of the enthusiasm of the audience. One of my friends says he wore a hole in the floor with his cane! We have never had a singer here that I can remember who so delighted everybody, and we all hope you will come back later."

Mrs. Sawyer sings in the Maine Festival in October.

AMATI VIOLINS.—Two genuine Amati violins—one Hieronimus and the other Nicolas—for sale. Address genuine letters only to "Violin," care of this paper. They are the property of an artist, not of a collector or dealer.

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SPECIAL TO PIANO STUDENTS AND TEACHERS.

—Mr. Nathan Gans, pianist and teacher, of New York, will conduct a Summer School for the study of the Virgil Method at Sutro Hall, Baltimore, Md., commencing May 24 and continuing throughout the summer. Special course for teachers begins July 6. Private and class instruction. For further information address Sutro Hall, Baltimore, where Mr. Gans may be seen daily from 9 to 12 A. M. and 2 to 5 P. M. by all interested in the latest developments in piano study and teaching. Appointments cheerfully granted.

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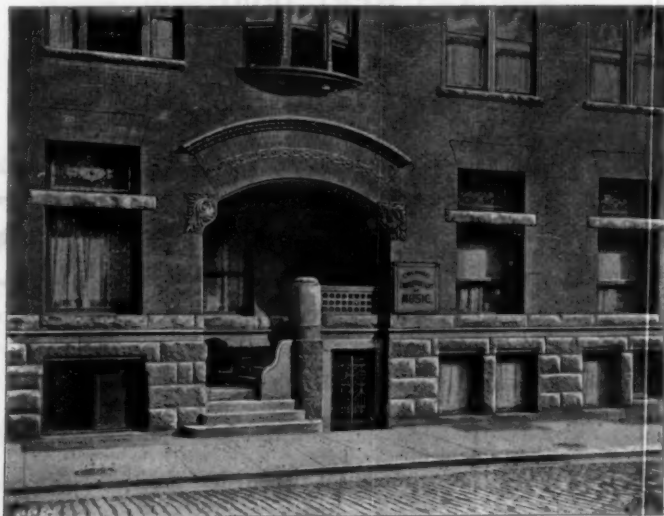
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THE CONSERVATORY WILL, AS USUAL, BE OPEN DURING THIS SUMMER. ... FALL TERM OPENS SEPTEMBER 4, 1897.

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Violoncello.	Modern Languages, Literature and Science.
Flute.	



FOURTH STREET ENTRANCE.

New York State Music Teachers' Association.

(Official.)

THERE is every indication of a successful meeting July 6, 7 and 8 at Binghamton, N. Y. Members of the local executive committee, who were here last week, say there is much enthusiasm manifested, the chorus rehearsals well attended, the newspapers all generous in the matter of space devoted to the coming convention, a large membership already secured and, the weather permitting, next week will see a large influx of visitors in the "Parlor City." The official program is as follows:

FIRST DAY.—TUESDAY MORNING, JULY 6.

Stone Opera House.

- 9:30—Opening exercises.
Chorus.
Convention Chorus of 100 selected voices.
Conductor, Mr. Frank Beman; at the piano, Miss Kate Fowler.
Prayer.
Rev. Dr. G. Parsons Nichols.
Address of Welcome.
Gen. E. Green, Mayor of Binghamton.
Response and annual address by Pres. Gerrit Smith, Mus. Doc.
Topic: Professional Ethics and the Future Welfare of the Association.
Address: The Relation of the State to the National Association.
Mr. H. W. Greene, President M. T. N. A.
General discussion by Past Presidents Dr. S. N. Penfield, Herve D. Wilkins, and Vice-Presidents Geo. C. Gow, J. Ettie Crane, Dr. J. C. Griggs and others.
Report of Secretary-Treasurer.
Report of Committee on Legislation, Mr. David M. Kelsey, chairman.
Special announcements and appointment of special committees.
11:15—Intermission.
11:30—Piano and song recital by Mr. Alberto Jonas (Michigan University, Ann Arbor, Mich.) and Mr. Albert Gérard-Thiers, tenor (New York). Miss Kate Stella Burr (New York) at the piano.
Piano—Sonata, op. 57.....L. van Beethoven
Allegro Assai—Andante con moto.
Allegro ma non troppo—Presto.
Songs—
O Cessate di Piagnere.....Scarlatti (1650-1756)
Piafira d'Amour.....Martini (1661)
Pur Dicit.....Lotti (1700)
Caro Mio Ben.....Giordani (1749-1798)
It Was a Lover and His Lass.....Morley (1800)
Piano—
Nocturne in B major.....Chopin
Ballade in G minor.....Chopin
Menuetto Scherzando.....Stavenhagen
Campanella.....Paganini-Liszt
Songs—
Well ich wie Einmal Allein.....Tschaiakowsky
Widmung.....Schumann
Ninon.....Tosti
Could I?.....Nevin
At Twilight.....Pessard
Piano—
Berceuse.....Rubinstein
Gavotte et Musette.....d'Albert
Toccata.....Dennée
Caprice.....Moskowski
Etude, op. 24.....Moskowski

TUESDAY AFTERNOON.

Congregational Church, North and Front Streets.

- 9:30—Organ recital, by Mr. Wm. Kaffenberger (Buffalo), assisted by Mr. Herbert Witherspoon, basso, (New York), Mr. Walter J. Hall (New York) at the organ.
Adagio from string quartet in B flat.....Mendelssohn
(Arranged by Wm. Kaffenberger.)
Prelude and fugue in A minor.....Bach
Canon in B minor.....Schumann
Fugue, scherzo (Second Symphony).....Mendelssohn
Vocal solo, O God Have Mercy (St. Paul).....Rouchenecker
Andante from string quartet in C minor.....Guilmant
St. Cecilia Offertoire, F minor.....Batiste
Church Music Lesson—Dr. John C. Griggs (New York), chairman.
3:00—Report of Specialist Committee by the Chairman, Church Répertoire.
Dr. John C. Griggs.
Te Deum Laudamus, festival in E flat.....Buck
First Presbyterian Church Choir (Binghamton), Miss Clementine Sheldon, director; Miss Kate Fowler at the organ.
Paper—The Use of the Harp in Worship Music.
Miss Maud Morgan.
Exaudi Deus, for harp, organ and Quartet Choir.....Oberthur
Miss Morgan and St. Paul's Church Quartet (Albany), Mrs. Howard J. Rogers, soprano; Miss Ella J. Graham, contralto; Mr. Ellsworth Carr, tenor; Mr. Edwin B. Parkhurst, bass; Mr. Geo. Edgar Oliver, organist and director.
Organ solos—
Allegro in F.....Guilmant
(Dedicated to Dr. Smith.)
Pastorale.....Lemaire
Toccata in E (MS.).....Bartlett
(Dedicated to Dr. Smith.)
Dr. Gerrit Smith.
My Peace I Leave With You—for tenor solo, quartet, harp and organ.....Roberts
Mr. Ellsworth Carr, Quartet Choir of Albany and Miss Morgan.
Paper—Schools of Organ Music. Illustrated.
Mr. Herve D. Wilkins (Rochester).
List the Cherubic Host (The Holy City)—for ladies' chorus, soprano and baritone solos, harp and organ.....Gaul
The Cecilia Ladies' Quartet (Binghamton), Mrs. Howard J. Rogers, soprano; Mr. Herbert Witherspoon, baritone, and Miss Morgan, harp.

O for a Song of Sacred Joy—for soprano, quartet and chorus, harp and organ.....Gounod-Salter
Miss Clementine Sheldon, soprano; quartet and chorus of First Presbyterian Church choir (Binghamton) and Miss Morgan.

5:00—Meeting of Vice-Presidents in First Presbyterian Church parlors, opposite Stone Opera House.

TUESDAY EVENING.

Stone Opera House.

- 8:30—Grand Concert.
Suite in B minor, for two pianos.....N. Irving Hyatt
(Syracuse University)
Prelude, fugue, minuet, jig.
Profs. N. Irving Hyatt and Adolf Frey.
Bass solo, Forest Song.....Kreutzer
Mr. Geo. P. Lull (Olean).
At the piano, Mr. Jaroslav de Zielinski.
Air for contralto, La Mort de Jeanne d'Arc.....Bemberg
Miss Katherine Bloodgood.
At the piano, Mr. Sumner Salter.
Piano solo.....
Mr. Alberto Jonas.
Songs—
Still wie die Nacht.....Bohm
Ici bas.....Duprato
For a Dream's Sake.....Sawyer
Hey, Dolly! Ho, Dolly!.....
Mr. Albert Gérard-Thiers.
At the piano, Miss Kate Stella Burr.
Cello solo, Tarantelle.....Popper
Miss Lillian Littlehales.
At the piano, Mr. F. W. Riesberg.
Soprano solo, Bolero.....Arditi
Miss Clementine Sheldon (Binghamton).
Songs—
Allah.....Chadwick
When Love Is Done.....Ailing
(Dedicated to Mrs. Bloodgood).
This Will I Do.....Chapman
Mrs. Katherine Bloodgood.
Piano solos—
Mr. Alberto Jonas.

10:00—Reception to members in the parlors of the First Presbyterian Church, opposite Stone Opera House, under the auspices of the Music Society of the Young Women's Christian Association.

SECOND DAY.—WEDNESDAY, JULY 7.

Stone Opera House.

- 9:00—Business meeting (active members only). Selection of the place of meeting for 1908.
9:45—Morning concert.
Piano duet—Overture to William Tell.....Rossini-Gottschalk
Andante. Allegro Vivace. Andante. Allegro.
Miss Lena Babcock and Mr. A. P. Babcock (Norwich).
Vocal solo—My Peace Is Gone.....Graben-Hoffman
Miss Margaret Wilson, contralto (Elmira).
At the piano, Mr. F. W. Riesberg.
Piano solos—
Warum.....Schumann
Aufschwung.....
Miss Cora E. Luer (Elmira).
Quartets—
Country Fair, waltz song.....Abt
Eventide.....
The Corillo Quartet (Gloversville)—Miss Sadie Claire Bailey
soprano; Miss Alice M. Swarthout, contralto; Mr. Isaac Alfred Baker, tenor; Mr. Geo. H. Sparhawk, bass.
Piano solos—
Impromptu, op. 16.....Rubinstein
Liebesträume, No. 3.....Liszt
Espagnole, op. 110.....Godard
Mr. Adrian P. Babcock.
10:15—Public School Music Session, Mr. David M. Kelsey (Saratoga), chairman.
Report of Specialist Committee by the chairman; Subject, Music as a Part of Every Child's Education.
Paper by Mrs. S. N. Love (Binghamton). Subject, History of Public School Music in Binghamton; illustrated by Grades 3, 6, 8. Class Work Exhibition.
Five minute talks.
Discussion.
11:30—Song and Piano Recital, by Dr. John Cornelius Griggs, baritone (New York), Mr. W. F. Sherman, New York, at the piano; and by Miss Mabel Wagnalls, pianist (New York).
Songs—
Wanderlied.....Schumann
Selections from Dichterliebe.....Franz
Aus Meinen Grossen Schmerzen.....Web r-Lazare
Piano solo, Invitation to the Dance.....
Edward.....Carl Löwe
The Dwarf.....Schubert
Gretlein's Death.....Von Fieltis
Piano solos—
Bourée.....Zielinski
Gavotte.....
Etude in F major.....Chopin
Songs—
The Image.....Lassen
Chanson du Page.....Holmes
Marquise.....Massenet
Steinway Piano used.

WEDNESDAY AFTERNOON.

St. Mary's Church, corner of Court and Front streets.

- 3:00—Organ recital by Mr. Francis J. O'Connor (Binghamton), Mr. Wm. Edward Mulligan (New York), and Mr. William C. Carl (New York), assisted by Miss Kathrin Hilke, soprano, and Mrs. Katherine Bloodgood, contralto.
Organ solos—
Marche Pontificale.....Lemmens
Elevation, op. 25, No. 2 (for echo organ).....Guilmant
Mr. Francis J. O'Connor.
Soprano solo, Reverie, Ce que dit le Silence.....Guilmant
Miss Kathrin Hilke.
At the organ, Mr. William Edward Mulligan.
Organ solos—
Toccata in D.....Bach
Fantaisie, Ein Feste Burg ist Unser Gott, op. 8.....Schellenberg

- Andantino.....Franck
Reverie.....Guilmant
Capriccio.....Lemaire
Pièce Héroïque.....Franck
Mr. William Edward Mulligan.
Contralto solo—Repentance.....Gounod
Mrs. Katherine Bloodgood, with harp and cello obligato.
Harp, Miss Maud Morgan.
Cello, Miss Lillian Littlehales.
Organ, Mr. Sumner Salter.
Organ solos—
Concert-Satz in C minor.....Thiele
Romanze, A flat.....Merkel
Intermezzo (MS., new).....Callaerts
(Dedicated to Mr. Carl.)
Variations on a Welsh Air (new).....Carl
Mr. William C. Carl.
Duo, Quis est Homo (Stabat Mater).....Rosini
Miss Hilke and Mrs. Bloodgood.
At the organ, Mr. Sumner Salter.
Organ solo, O Sanctissima.....Lux
Mr. Francis J. O'Connor.

Young Women's Christian Association Hall

Strong Block (Elevator).

- 8:30—Ladies' Musical Clubs.
Address of Welcome, Mrs. V. A. Wild, president Binghamton Y. W. C. A.
Piano solo—
Paper—The Work of Women's Clubs and Their Influence on Musical Culture. Mrs. C. S. Virgil, editor Ladies' Musical Club Department of The Pianist and Organist.
Discussion—Short sentiments from various club delegates.
Address—Conducting Ladies' Choral Clubs. Miss Maud Morgan, conductor of Lenox Choral Club, New York.
Paper—Federation of Clubs.
Recital—
Quartets—
The Chimes.....Macy
I Softly Dream.....Möhning
Cecilian Ladies' Quartet (Binghamton).
Mrs. James C. Thayer, first soprano; Miss Emma Willard Ely, second soprano; Mrs. Geo. W. Ostrander, first contralto; Miss Helen Elizabeth Weeks, second contralto.
Piano solos—
Arabian Dance.....d'Ernesti
Valse Caprice.....Lucas
Spinning Song.....Wagner-Liszt
Miss Nellie Shothaffer.

Vocal solo—
Closing address—
Miss Belle A. Mason, chairman Music Society of Binghamton.
4:30—Social Hour.

WEDNESDAY EVENING.

Stone Opera House.

- 8:30—Grand concert.
Chorus—
Convention chorus, Mr. Frank Beaman, director.
At the piano, Miss Kate Fowler.
Song—Le Muletier de Tarragone.....Henriot
Mr. Herbert Witherspoon.
At the piano, Mr. Walter J. Hall.
Harp solo—
Miss Maud Morgan.
Air—Chanson d'Amour.....Mrs. H. H. A. Beach (Boston)
Miss Kathrin Hilke.
At the piano Mr. William Edward Mulligan.
Piano solos—
Impromptu in F sharp, op. 36.....Chopin
En Route.....Godard
Mr. William H. Sherwood.

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Songs—
Pensée d'Automne.....Massenet
La Piancée.....Rene
Mrs. Antonia H. Sawyer, contralto.
At the piano, Mr. Sumner Salter.

Songs—
A Widow Bird Sate Mourning.....Lidgey
The Lover's Song.....Kate Wiggin
Nocturne.....Niedlinger
There's Nae Lark.....Smith
Mr. Thomas Impett, tenor.
At the piano, Miss Maude E. Bancroft.

Harp solo—
Miss Maud Morgan.

Songs—
Who Is Sylvia?.....Schubert
Myself When Young.....Lehman
Mr. Herbert Witherspoon.
At the piano, Mr. Walter J. Hall.

Songs—
Where Blooms the Rose.....Johns
Fallah! Fallah!.....Frank Van der Stucken (Cincinnati)
Miss Kathrin Hilke.

Piano solos—
Isolde, Liebestod (Tristan und Isolde).....Wagner-Liszt
Grand polonaise in E.....Liszt
Mr. William H. Sherwood.

Songs—
Thy Name.....Wood
Little Boy Blue.....Joyce
A Night Song.....Harris
Mrs. Antonia H. Sawyer, contralto.

Chorus—
Convention Chorus, Mr. Frank Beman, conductor.

THIRD DAY—THURSDAY MORNING, JULY 8. Stone Opera House.

9:00—Part song, When Hands Meet.....Pinsuti
First Presbyterian Church Choir (Binghamton),
Miss Clementine Sheldon, director.

9:10—Business meeting. Election of officers and unfinished business, etc.
10:30—Symposium on Voice Culture, Mr. Louis Arthur Russell, chairman.

Report of specialist committee by the chairman.
Essay, Singing in Opera.

Mme. Luisa Cappiani (New York).

Essay, The Training of Voices and Church Choirs.

Mr. Richard Sutcliffe, director of St. Paul's Cathedral Choir, Syracuse.

Discussion.

11:30—Matinee Recital.

Vocal trios—

Jock o' Hazeldean (Scotch melody, arranged).....Vogrich
Love Wishes.....Sturm
Lullaby to Lena (Emmett arranged).....Impett
The Bohemians (Troy)—Miss Lottie B. Bord, soprano;
Miss Marie Keller, mezzo-soprano; Miss Maude E. Bancroft, contralto.

Songs, from Rosenlieder Cycle.....Philipp zu Eulenberg
Monatrose.
Scerose.
Weisse und Rothe Rose.

Miss Katherine Bloodgood.

Violin solos—

Mennet, op. 24, No. 1.....Philipp Scharwenka
Romanza, op. 34.....Svendsen
Miss Bertha L. Howe (Warsaw).
At the piano, Mr. Jaroslaw de Zielinski.

Vocal trios—

Love's Sweetness (MS.).....De Zielinski
A Valentine (MS.).....Impett
The Banderjacket (MS.).....Salter
(Each trio written for this occasion.)
The Bohemians.

Songs—

Dodelinette.....Wood
Ashes of Roses.....Harris
Madrigal.....Harris
Mrs. Katherine Bloodgood.

Piano concerto in C major.....Adolf Frey, Syracuse University
Prof. Adolph Frey.
Orchestral parts on second piano by Prof. N. Irving Hyatt.

THURSDAY AFTERNOON. Stone Opera House.

9:00—Lecture recital, by Mr. Ferdinand Dunkley (Albany), chairman specialist committee on piano.

Some Old Chapters of Keyboard Literature and How They Should Be Interpreted.

Virginal or Harpsichord.....Byrd (1584-1633)

The Carman's Whistle, with variations.

Gallardo.

Pavana: The Earle of Salisbury.

Gallardo Secundo: Mrs. Mary Brownlo.

Gallardo.....Gibbons (1584-1625)

The Lord of Salisbury, his Pavin.

Clavichord—

Chromatic Fantaisie and Fugue.....Bach (1685-1750)

3:00—Papers—

Some Hints on Piano Technique and Piano Methods.

Mr. Wilson G. Smith, Cleveland, Ohio.

Discussion.

The Pedagogics of Musical Compositions.

Dr. Percy Goetschius, Boston, Mass.

Discussion.

Report of Specialist Committee on Musical Literature.

Mr. Jaroslaw de Zielinski, chairman.

Report of Specialist Committee on Didactics.

Mr. F. W. Zeiner, chairman.

4:00—Piano recital by Mr. William H. Sherwood Chicago, assisted by Mrs. Antonia H. Sawyer, contralto, and Mrs. Howard J. Rogers, soprano, Albany.
Etudes Symphoniques, op. 13.....Schumann

Songs—

Strophes, La Montagne Noir.....Holmes

Serenade.....Tchaikowsky

Chant Hindou.....Bemberg

'Cello obligato by Miss Lillian Littlehales

Miss Antonia H. Sawyer.

At the piano, Mr. F. W. Riesberg.

Fire fugue in E minor.....Handel
Preludes, Nos. 1, 2, 4, 7, 23, 24, op. 28.....Chopin
Hark, Hark! the Lark.....Schubert-Liszt
Venetia e Napoli, Tarantelle.....Liszt

Songs—

The Secret.....Goets
Oh, Remember Me.....Salter
When She Comes.....Salter

Mrs. Howard J. Rogers.

At the piano, Mr. Sumner Salter.

Minuet in F (MS.).....F. C. Hahr (Richmond, Va.)
Selections from Thematic Octave.....Wilson G. Smith
Studies.....(Cleveland, Ohio)

Spinneried (Flying Dutchman).....Wagner-Liszt

Songs—

The Silver Ring.....Chaminade
Irish Folk Song.....Arthur Foote (Boston)
My Little One.....Laura Sedgwick Collins (New York)
(Dedicated to Mrs. Antonia H. Sawyer.)

Serenade in D.....Chaminade

Toccata di Concerto, op. 36.....Dupont

THURSDAY EVENING.

Stone Opera House.

8:00—Grand Oratorio, The Creation.....Haydn
Soloists, Mme. Anita Rio, soprano; Mr. J. H. McKinley, tenor;
Mr. Ericsson F. Bushnell, basso.
Convention chorus, prepared by Mr. Frank Beman and orchestra,
under the direction of Mr. Louis Arthur Russell.

Caroline Maben.—Miss Caroline Maben sailed July 6, on the Amsterdam, to study with Philipp Scharwenka, and will return October 1, to reopen her studio in Carnegie Hall.

Charlotte Macorda.—Miss Charlotte Macorda sang with great success at the commencement exercises of the Drew Seminary, Carmel, N. Y., on June 15.

Genevra Johnstone-Bishop.—Genevra Johnstone-Bishop is to sing at the Nashville Exposition, October 10, Chicago Day. She sang this week at the Burlington (Ia.) Festival, which was a great success, Miss Johnstone-Bishop and Mr. Chas. Knorr being the Chicago artists engaged.

Metropolitan College of Music.—The commencement concert of the Metropolitan College of Music of the University of the State of New York took place June 28 in Mendelssohn Glee Club. The program was as follows:
Hallelujah Chorus, from The Mount of Olives.....Beethoven
March Religieuse.....Guilmant
Mr. Lawrence J. Munson.

Au Rouet.....Godard

Mr. Sidney Baldwin.

It Was Not So to Be, from the Trumpeter of Sakkingen.....Nessler

Mr. Albert Eugene Andrews.

Adagio, from Violin Concerto in G minor.....Bruch

Miss Louise Beaumont Snyder.

Pleurez Mes Yeux, from Le Cid.....Massenet

Miss Cecile A. Stollberg.

Passacaglia fugue.....Bach

Mr. Henry Phillip Noll.

Presto con fuoco, from Sonata op. 31, No. 3.....Beethoven

Miss Jeannette Rosenberg.

With the Wine on the Rhine.....Ries

Mr. Otto Polemann.

First movement, from Fifth Organ Sonata.....Guilmant

Mr. Thomas Egbert Perkins.

Impromptu in F sharp major.....Chopin

Miss Anna L. Andreas.

Scenes third and fourth, from Part II of Goethe's Faust.....Schumann

The examiners in the various departments were Dudley

Buck, R. H. Woodman, Harry Rowe Shelley, William

Mason, Miss Venetta E. Coleman and J. C. Griggs.

Rosa C. Shay.—The only graduate in voice this year at the Cincinnati, College of Music is Miss Rosa C. Shay, a pupil of Miss Tecla Vigna. We annex some notices from local papers:

Miss Rosa C. Shay, the only graduate of the voice department, followed with a recitative and aria from Rossini's Semiramide. Miss Shay's magnificent contralto voice, with its beautiful timbre and resonant strength, its subdued, though eloquent passion, made a deep impression, and the charming singer was given a veritable ovation by the enthusiastic audience. Her excellent technique and clear enunciation deserve particular commendation.—*Cincinnati Commercial.*

Miss Rosa Shay, the only vocal graduate of the year, sang an instrumental recitative and aria from Semiramide. The singer, however, put into it all the life and dramatic feeling that one expects of a mature artist. From any point of view it was a remarkable performance. Miss Shay's voice was handled with supreme confidence and absolute knowledge of its resources. The aria calls for a wide mezzo range, the evenness of the voice in the different registers and the clearness of the enunciation showed not only true schooling, but musical thought.—*Times-Star.*

Miss Rosa C. Shay, the only graduate in voice this year, a pupil of Miss Tecla Vigna, sang a recitative and aria from Semiramide, by Rossini. It is not saying too much that in the entire history of the college no graduate in the vocal department ever left that institution with so glorious a voice and one that promises so much for the future. Miss Shay is a contralto, and has a wealth of voice material. It is invariably true to the pitch, and, while it is dramatic, it never loses its exquisitely musical quality. There is a musical soul back of the voice which makes its interpretation a thing of life.—*Enquirer.*

Miss Rosa C. Shay was born in Cincinnati, but received her education at St. Mary's Academy, near Detroit, Mich. During the eight years of her attendance at the convent school Miss Shay received instruction in piano playing and elocution, and for her proficiency in the latter branch she was awarded a medal, the only one ever given at that institution. Three years ago she began to study singing with Miss Tecla Vigna at the College of Music. Last year she was awarded a certificate with high honor and one of the Springer medals. She will continue to study with Miss Vigna at the Auditorium School of Music.—*Commercial.*

Twentieth Century Action.

THE following is a list of some of the musicians who played the Twentieth Century Piano Action at the exhibit held under the auspices of the Music Teachers' National Association the past week, and who expressed their satisfaction with its qualities and principles:

Albert Ross Parsons, president American College of Musicians of University of State of New York.

Emil Gramm, Scharwenka Conservatory, New York.

Carl C. Müller, composition and harmony teacher.

Platon Brounoff, director Russian a Capella Choir.

Albert Gérard-Thiers, pianist and tenor.

William C. Carl, eminent organist.

Frederick Brandeis, pianist and composer.

Homer N. Bartlett, pianist and composer.

Bernardus Bockelmann, pianist and composer, Farmington School, and many others.

STAIR PIANO ACTION COMPANY,
G. F. Abendschein, Secretary.

Calve Signs with Carvalho.

Emma Calvé has signed with M. Carvalho for a six months' engagement, which will commence in November. She will create the role of *Sapho*.

THIS was cabled to the *Herald* last Sunday. The popular singer may even get as high as \$100 a night—who knows?—Editors MUSICAL COURIER.

Henry T. Staats.—At the annual concert of the Danbury (Conn.) College of Music, where Mr. Henry T. Staats has charge of the piano department, the following numbers were played by his pupils:

Rhapsodie Hongroise No. 5.....Liszt

Miss Olive Bulkley.

Gondelfest in Vevey.....Bendel

Miss Minnie Somers.

Novallette.....MacDowell

Toccatina.....Wm. Mason

Mr. Edgar Sherwood.

Teachers' and performers' certificates were given to Miss Bulkley and Miss Somers under examinations conducted by Dr. Wm. Mason and Mr. Staats.

Dyna Beumer.—We print herewith some additional notices of the performances of Mme. Dyna Beumer. A correspondent of the *Journal de Liège* writes on June 16:

The Queen gave a soirée musicale in the palace in honor of the reception she wished to accord to her protégée, Mme. Dyna Beumer, who was summoned to Spa by telegram by Her Majesty's orders.

Mme. Dyna Beumer is the spoiled child of Her Majesty who has a high esteem for her, and often invites her to take part in the musical evenings, which she gives in her palace. Our countrywoman, Dyna Beumer, has signed a brilliant engagement for a tournée in America. The artistic renown which has placed her among the stars of the epoch will be confirmed by this engagement. Belgium can be proud of the great artist who is about to teach the New World to appreciate the art of Belgium. Before her departure the Queen wished to give her this new proof of her sympathy, and as she is an accomplished musician herself, nothing will show more clearly how she values the great talent and the magnificent voice of the American diva whom the American colony will have the pleasure of acclaiming next winter.

The success of Madame Beumer was great. She sang l'Air des Clochettes, from Lakmé; Crépuscule, by Massenet; the Perle du Brésil, and the waltz from Dinorah. The Queen complimented Madame Beumer and conversed for some time with her respecting her coming tour in America.—*Journal des Strangers, Spa, June 17.*

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BECAUSE of most careful construction and because of conservative methods in marketing.

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Factory: East 136th St. and Southern Boulevard, New York, N. Y.

GREAT PROGRESS BY FISCHER.

ONE HUNDRED THOUSAND and more pianos have been made and sold by J. & C. Fischer. This numerical record has never been approached by any living piano manufacturer. Charles Fischer, the founder of the house, is alive to-day, associated with the establishment and is one of the most interesting men of the trade. 'Tis a record to be proud of.

A statement of industrial statistics is hardly ever interesting to musicians. They care not that a house has made 100,000 pianos; they would rather it made but those destined for their individual use, provided they were of the true quality. J. & C. Fischer have, therefore, neither disappointed the calculating public interested in industrial questions nor the musicians.

The position of the house is unique in that its instruments have found their way in all sections of the land into all classes of homes, from Murray Hill to the more modest neighborhoods.

The history of the house shows a steady, upward rise, and there has been accomplished a seemingly impossible feat in the bringing of a piano by successive stages up from commercial grades to the point of musicians' appreciation. Many years ago the pianos of J. & C. Fischer were considered equal to any of their contemporaries. Then improvement set in. J. & C. Fischer kept abreast of the age of progress, but passed their contemporaries in keeping commercial possibilities and limitations constantly before their eyes. Never were these commercial rules absent in their work. Did these cause an advance in pianos J. & C. Fischer were with it, but with an aggressiveness far above the average. Thus these pianos could be sold to all conditions of people.

It was the great middle public that J. & C. Fischer claimed as customers; but at all times the homes of the rich and cultured contained Fischer pianos. A few years ago the house commenced its work for the cultured musician, and the results of this were shown to them in 1893. The Fischer concert grands they produced were received with unanimous approval. Musicians were delighted, and the dealer then realized the tremendous force of the house. Every reader of THE MUSICAL COURIER knew of the great compliments from high sources then passed upon the Fischer product. Still the house kept the commercial yardstick free from rust, and the dealer soon realized that there was nothing of the old-time selling qualities nullified. On the contrary, the new condition of the piano simply meant improved selling.

Since 1893 advances have been made and the musicians who tested Fischer pianos in the Music Trades Exposition testify to the superb tonal quality of them. It is needless to go into extended analysis of these Fischers. Everybody knows the record of the house for reliability of dealing and the artistic quality of its goods. One hundred thousand pianos produced and sold and the founder of the house still living is a tremendous record, and that the business is still expanding is ample testimony to the force of the institution.

The Fischer house has always been a tremendous factor in the musical industries of America, and it promises now to become a great power in the artistic and musical life of the nation. When musicians are using Fischer pianos and preferring them, and when the public is listening to them with admiration and expressing pleasure at their artistic qualities the period of the Fischer artistic success may be considered as definitely fixed.

It is naturally a source of gratification for a musical publication to record distinct artistic progress in the development of musical instruments. With the rise in taste for better pianos comes a parallel advance of taste for better music, which also signifies a large circle of readers of good musical literature, which again means a large circle of readers for such a paper, for instance, as this. When a representative house like the Fischer house demonstrates a great desire to appeal to the best musical circles by offering fine musical products, the fact should not only be recorded but repeatedly emphasized for its moral effect if for no other, for it offers a text of the tendency of the hour.

Of course, piano manufacturing is an evolution;

that is, if the firm desires to make permanent effects it must act on the basis of development, and that is evolution. That this has been the process of the Fischer house is apparent to any student of the situation and to anyone who has carefully observed the rapid and effective progress of the Fischer piano itself.

Musicians from all over the country agree in this same sentiment, and its continued expression will be found justified by the pianos that will come from the Fischer factory during the approaching months.

VIRGIL PIANO SCHOOL.

THE Virgil Piano School and School of Public Performance is located at 29 West Fifteenth street, New York. Here every facility and modern appliance for the rapid advancement of pupils who are making a study of the piano are afforded and brought to most perfect use through the admirable, systematic and efficient training given by the teachers of the school.

That pupils actually acquire unusual ability cannot be doubted, for the pupils of this school have played 125 recitals the present season in New York, Brooklyn, Boston, Philadelphia, Chicago, Buffalo, Jersey City, Portland and in many smaller cities, the programs comprising some of the choicest selections of Bach, Beethoven, Schumann, Chopin and Liszt, together with the compositions of the best modern composers—Grieg, Moszkowski, MacDowell, Liebling and others.

One especially beautiful and enjoyable thing about the playing of the Virgil pupils is that they play without notes, as artists do, many of them being able to play from fifty to sixty pieces, varying in length from two to thirty pages, entirely from memory.

Among the pupils whose playing has been publicly recognized to a considerable extent are Miss Julie Geyer, Miss Hyacinth Williams, Miss Stella Newmark, Miss Florence Traub and Mr. Albert Burgemeister. The two last named are at present making a sensation wherever they play, and are already engaged for a number of public recitals next season.

Prominent teachers all over the country acknowledge the great value of the artistic method taught in this school, many having already studied and adopted it to a greater or less extent, and many more will take advantage of the special summer course of five weeks to be given this season, June 29 to August 2.

Wherever intelligently introduced the Virgil method at once becomes popular, not because it is a fad, but because its underlying principles are scientifically true.

One of Many.

NEW YORK, June 24, 1897.

Editors The Musical Courier:

WE had the extreme pleasure (?) of giving up "a sound dollar" apiece to attend the opening program of the Music Teachers' National Association this morning, at the Grand Central Palace (?), the acoustic properties of which are seemingly more adapted to the reverberation of cannon than the *delicatessen* effects of vocalism or orchestral renditions. In consequence of the interest we felt in matters musical, it did not occur to many of us that we were to be burdened with a weary succession of addresses and a paucity of musical numbers. What did we hear? Words! words!! words!!!

In seemingly endless succession there appeared a variety of speakers, who consumed so much time in prolix remarks that one of the most notable manuscript compositions on the program was barred out, as the patience of the soloist, the orchestra and the audience could not withstand the deluge of phrases that emanated from the platform and which could not, in most cases, be heard over 90 feet in front of it.

Not content with "piling on the agony," the chairman of the program committee introduced the last speaker out of his regular turn and placed him ahead of the concerted number above referred to, and by the time the speaker had completed his dissertation most of the audience had either adjourned for dinner or were probably enjoying salt baths somewhere between Sandy Hook and the Harlem River.

A few more such stances at the conventions of the M. T. N. A. will disrupt it. Compare the difference between the methods of the present convocation and those held in Detroit and Cleveland in former years, and the matter speaks for itself. "Verbum sap."

FROM A VICTIM WHO WAITED AND GOT LEFT.

THE MOLLER PIPE ORGAN

AT THE
Music Teachers' National Association.

MR. M. P. MOLLER, of Hagerstown, Md., the well-known pipe organ builder, furnished the big organ for last week's convention of the Music Teachers' National Association at the Grand Central Palace.

The instrument was put to severe tests and stood them all with the most satisfactory results to the musicians present as well as to the manufacturer.

We publish herewith the description of the instrument.

SPECIFICATIONS.

18 stops, viz., 585 pipes.

GREAT ORGAN. COMPASS FROM C TO C.

1. 8 feet open diapason.....	metal, 61 pipes
2. 8 " dulciana.....	" 49 "
3. 8 " stop'd diapason bass.....	wood, 12 "
4. 8 " dauple flute.....	" 49 "
5. 8 " trumpet.....	metal, 61 "
	292

SWELL ORGAN. COMPASS C TO C.

6. 8 " viola.....	metal, 49 pipes
7. 8 " st. unison bass.....	wood, 12 "
8. 8 " stop'd diapason.....	wood and metal, 49 "
9. 4 " flute d'amore.....	wood, 61 "
10. 8 " oboe.....	metal, 61 "
11. 8 " aolina.....	wood and metal, 61 "
	293

PEDAL. COMPASS FROM C TO D.

12. 16 feet bourdon.....	wood, 30 pipes
13. 8 " open diapason.....	" 30 "
	60

MECHANICAL REGISTERS.

14. Swell to great coupler.	18. Bellows signal.
15. Great to pedal coupler.	19. Great by octave.
16. Swell to pedal coupler.	20. Swell by sub and super octave.
17. Tremolo.	

PEDAL MOVEMENTS.

Balanced swell pedal.	Piano to great.
Force to great.	Reversible great to pedal.

An Explicit Testimonial.

METROPOLITAN COLLEGE OF MUSIC,
Nos. 19 and 21 East Fourteenth Street,
NEW YORK, June 25, 1897.

Norris & Hyde, Boston, Mass.:

GENTLEMEN—The writer is very glad to add whatever influence he may have to the already large amount in support of your truly wonderful transposing piano. His own instrument of your make was purchased, not only because of its perfect transposing device and other unique improvements it contains, but because of its pure musical quality and distinctly highest grade of material and construction throughout.

Even when forced it is impossible to get anything but a musical tone which is susceptible of the finest shadings of expression and is deep and full, giving the impression of an immense reserve power peculiarly gratifying to the player.

I can only say further that I hope you may be successful in securing many purchasers of your transposing piano as well pleased as the writer.

Yours very truly,

(Signed) H. W. GREENE,
President M. T. N. A.

Married.—The marriage of A. Edwin Farmer, the pianist, to Ethel Parrott, of Dayton, Ohio, is announced.

Esther Hirsch in Oil.—Theodor Wüst, the portrait painter, has just completed a magnificent life size picture, of the handsome young contralto singer. It lacks the animation and sweet expression of the original; but no picture can do justice to that!

Von der Heide.—Having given up his contemplated European trip J. F. Von der Heide, the well-known singing teacher, will spend July and August on a Western farm and the month of September in the Berkshires. He will be back in New York early in October and resume teaching at his present studio, Twenty-third street and Madison square.

Eleanore Meredith and Sister.—Madame Meredith and her sister, Miss Marie Warren, left this week for a two months' stay at Chautauqua, N. Y. While there Miss Warren will study vocal music with Mr. Harry Wheeler, now of Chicago, of whom Madame Meredith speaks in terms of high praise. While in Chautauqua, they will be the guests of their father, Rev. Dr. Russell M. Warren, one of the leading lights of Chautauqua.

F. W. Riesberg Goes to Cooperstown, Otsego Lake.—Mr. Riesberg left for this delightful summer resort early in the week, his family having preceded him several weeks ago. Several of his best pupils have definitely arranged to accompany him thither, for summer study, among them Miss Auguste Siener, of Dunkirk, N. Y. He will attend the New York State M. T. A. meeting in Binghamton, returning to New York early next season.

The Nomenclature of Music According to Webster's Dictionary.

WEBSTER'S unabridged dictionary is used so extensively in America, and in many respects it is such a remarkable work that every rule or definition within its covers is generally accepted as final and conclusive. The great size and extensive scope of the work, embracing over 6,000 columns, are, however, arguments against its infallibility.

Besides the 118,000 words defined and pronounced and the locating of 25,000 towns and cities, every trade, profession, science and art is touched upon, and many of the explanations are quite full. This explanation is made not alone because it is just, but because I do not wish this feeble contribution to be understood as a polemic.

Music is the last of the arts to develop its dormant powers (which are not yet fully understood), and it is but natural that musical nomenclature should be imperfect and contradictory. The principal reason for this is, that authoritative musicians, who are most capable of disentangling the subject, constantly ignore the nomenclature of music in favor of weightier or more interesting problems, leaving to humbler musicians the task of correcting our phraseology. These elementary teachers have the most need for an understanding of musical terminology, and while their musico-literary efforts have accomplished considerable good, they have generally wasted too many words upon such unimportant differentiations as tweedle-dee and tweedle-dum.

The fact remains, however, that a consistent, well defined system of nomenclature is of primary importance to the profession at large as well as to students of elementary music.

Many of the definitions of musical terms in Webster's Dictionary were taken from Moore's Encyclopædia, a very fair source of information as far as it goes.

In other instances the proffered information is either misleading or ambiguous, and frequently very wide of the mark. For instance, the word *Acciaccatura*, "a grace note, one semi-tone below the note to which it is prefixed." This bit of misinformation is ascribed to Brande. The definition of *Accidental* is rather better, though it might have been expressed more concisely: "A sharp, flat or natural, occurring not at the commencement of a piece of music as the signature, but before a particular note." The term, *accidental*, as applied to a chromatic alteration, seems to me unfortunate, but Webster is not responsible for this.

Next in order is *Anticipation*—"the commencing of one or more tones of a chord with or during the chord preceding, forming a momentary discord." We are not much wiser for this attempt to describe the premature resolution of part of a chord. Of course such instances require a short example in notation, which would save many words.

Here is another old acquaintance, *Alto*: "formerly the highest part sung by male voices; now the lowest part sung by female voices, between the tenor and the soprano." The Latin word *altus*, the French word *alto*, and the German *alt*, all mean *high*, as we know. But in the nomenclature of music it must be understood inversely. Hence the syllogism, high has been transferred to low; therefore low is high.

Now that the castrati are no longer in vogue a man sings tenor, baritone or bass. The ladies' voices are classified as soprano, mezzo soprano or contralto, usually mislabeled alto. The original designation for the lowest female voice part seems to have been derived from *contra* (against), *altus* (high). This combination, *contralto*, is significant and appropriate, but surely custom ought not to go so far as to call a low part high.

The definition of *Appoggiatura* is this: "A passing tone preceding an essential tone or [on] an accented part of a measure."

Technically, a passing tone falls upon an unaccented part of the measure, and therefore it is misleading to call an *appoggiatura* (always accented) a passing tone.

The meaning of *Bar* is very well stated: "A line drawn perpendicularly across the staff, dividing it into equal measures of time. The term *bar* is very often loosely used for measure." Of course the bar indicates the principal accent primarily, but no amount of argument can justify the use of bar for measure. I have warred against this custom during the past ten years, and its head ought to be punched every time it appears.

A curious anomaly is presented in the word *Breve*: "A note or character of time, equivalent to two semibreves or four minims. It was formerly of a square figure, as thus [□], but now made oval with a perpendicular line on each of its sides [○]." The word *breve*, from *brevis*, short, is now the longest note used in music, being equal to four half notes. It serves to illustrate the changes which have taken place in the evolution of musical notation and musical divisions.

The definitions of *Carol* are quite full and altogether excellent. Counterpoint is not treated so well: "The art of composing music in parts, or of disposing the several parts in conformity with the laws of harmony; often used as synonymous with *Parmony*." It is impossible in so

short a space to give an adequate description of this abstruse science. The majority of students, and a good many musicians also, entertain this mistaken idea about counterpoint. It is not conducted according to the rules of harmony, though it is true that a thorough knowledge of harmony should precede the study of counterpoint. The text-books are mostly to blame for this misapprehension, because the so-called counterpoint exercises are generally mere examples of two and three part harmony. Many pages of these harmonizations have been submitted to me as exercises in counterpoint, and in nearly all cases I have been obliged to say, "This is not counterpoint; it is harmony." Bach's C minor fugue, op. 2, No. 2, gives the best idea of what strict counterpoint really is.

With regard to the next selected word, and nearly all others quoted from Webster, it should be stated that these criticisms are musical and technical; no fault is found with the etymological or orthographical features of the dictionary. For instance, *Discord*. The word is sufficiently defined and elucidated in its general sense. But under *Music* we read, "Union of musical sounds which strike the ear harshly or disagreeably, owing to the incommensurability of the vibrations which they produce; want of musical concord or harmony; dissonance." This very antique description is becoming monotonous, and we must now inquire what kind of music is referred to as "striking the ear disagreeably?" A Chinese orchestra sometimes produces this effect; so does a defective hand organ. Some dissonances are undoubtedly harsh, but the term "disagreeable" cannot be admitted in theory. We have *concord* (consonant harmonies), *discords* such as the principal seventh chords, and *dissonances*. Under this latter heading I include the seventh chords (V.) founded upon the tonic and subdominant of a major key; ninth chords, altered discords; double discords and dissonances of suspension. Musical as well as general dictionaries are in error upon this point.

Group: "a number of short notes tied together." Though the word *group* is something of a polyglot I can discover no justification for this singular definition, which has, nevertheless, been copied into several musical dictionaries. The Italians have evidently a better understanding of the word, for they call a turn a *gruppetto*, from *gruppo*, i. e., a group. Technically, any number of notes which form a rhythmic division or a model for sequence may be (and frequently are) called a group. For example, the groups of twelve sixteenth notes in Chopin's G major nocturne. A group is usually slurred, but surely its notes are not "tied together."

A few of the attempts at describing musical forms may now be considered. *Coranto*, "a certain lofty, sprightly dance.—Obs."

It ought to be *Courant*: "a piece of music in triple time." This is the "lofty, sprightly dance" previously alluded to. It would be difficult to tell what purpose such definitions serve.

Gavot: "A kind of dance or tune the air of which has two brisk and lively strains in common time [sic], each of which is played twice over. The dance is difficult and complicated.—Obs." This description, though poorly expressed, might apply to the earlier examples. But the only gavot which has any musical significance dates from the time of Corelli and Bach, and this movement merits a better description than the one quoted.

Ground: "A composition in which the base, consisting of a few bars of independent notes, is continually repeated to a continually varied melody." This is another description which fails to describe.

Minuet: "1. A slow, graceful dance, consisting of a couple, a high step and a balance. 2. The tune or air to regulate the movement in the dance so-called." This, together with the etymology of the word, gives a good, general description of the old minuet.

Polka (Bohem. *polka*): "A dance of Polish origin [sic], but now popular everywhere. It is performed by two persons in common time."

Aside from the condition of the dancers (who are supposed to be "in common time"), the dance time is almost invariably in 2-4 measure. In the dictionary there is a well authenticated account of the manner in which the polka was invented by a Bohemian peasant girl and named in the city of Prague.

Polonaise: "A musical movement of three crotchets in a bar." Three crotchets cannot be put into a bar; but they can be placed between two bars, thus constituting a measure of three beats. Besides, the polonaise is too important a dance to be dismissed in this summary manner.

It is unnecessary to quote further in order to show how imperfectly musical terms are defined. But it does seem necessary to urge the importance of a more correct and precise phraseology. Perhaps musicians require no explanation of these matters, but the amateur and the student demand a rational system of nomenclature, with clear and concise definitions and descriptions. Suppose they seek the dictionary for an explanation of the interval of a seventh. This is what they read: "The interval of five tones and a semitone, embracing seven diatonic degrees of the scale." The first phrase of this sentence is particularly

objectionable, and it refers to the major seventh only, but without saying so.

In a major key there are five minor sevenths and only two major sevenths. The former contain four major and two minor seconds, distributed differently. But since brevity is a necessity to the lexicographer he would better have said: The interval of a seventh is one diatonic degree less than the octave. This would describe in a general way all the diatonic intervals of a seventh in a major key. Then there is that ambiguous word "Semitone," which has always seemed to me inaccurate. Semibreve is of course quite correct, because the value of a breve can easily be divided into two equal parts. But a tone is a sound, and is it proper to speak of a half sound? Perhaps so, but I would be willing to appear as prosecuting attorney if the compound were placed on trial before a jury.

Accidental is another word which I would indict and place on trial.

One important virtue which shines throughout Webster's dictionary, and which I must not fail to chronicle is this, that due credit is given the various sources of information from which the author has drawn. I wish the gazza ladras in America who write books on music would emulate this worthy example. But plagiarism has become a trade with these industrious compilers, and having misappropriated an idea they directly conclude that it is theirs as soon as they write out the thought without quotation marks.

If there are as many representative musicians as I expect to see at the forthcoming convention of the M. T. N. A. in New York, would it not be advisable to appoint a good sized committee who would bring order and system out of the chaotic mass of musical nomenclature and terminology as it is usually set forth? Individual effort cannot be relied upon to accomplish this difficult task, and besides there must be some duly appointed representative committee, whose deliberative conclusions will bear the stamp of authority and be generally accepted by the profession. Surely we have in our ranks etymologists, philologists, linguists, orthographers and orthoëpists. The time is opportune.

By all means let them be brought together at the next national convention. A. J. GOODRICH.

Something Important.

OF essential importance to the musician and the music lover is the piano on which he does his work, and to which another listens for the effect of this work. The musician can either rise or fall according to the instrument he practices or performs on in public. This is truer to-day than ever before. The public is more critical and more exacting in its demands for musical tone. This is in the natural education of the patrons of art.

There are those living to-day who have seen this development, and whose education has been coincident with this upward movement in the musical taste of the nation. The public now listens to better pianos, and the end is not yet, for there are manufacturers who are not content with the present tone and are seeking constantly to improve it. One need but instance those capable piano manufacturers Strich & Zeidler, of this city, to illustrate the foregoing.

This house, making pianos exclusively for musicians and the true music lover, has succeeded in gratifying the highest musical taste, and although there is satisfaction, aye, enthusiastic approval, the house has steadily gone ahead, and is to-day seeking in all ways to augment a beautiful tone and to seek in all honorable ways to distance all competitors. The house building pianos for the highest musical appreciation knows that perfection has never been reached, and is trying to do as much in the future for the delight of the cultivated ear as has been done in the past thirty years. The beautiful work of Strich & Zeidler is only an example of what some few others are doing, but so marked is the effort that it forces itself as emphatic to illustrate with.

Musicians who would delight the public must perforce have the highest development of piano building, not only for public performances but in the quiet of their studio, where, freed from extraneous daily noises, they can develop the tonal beauties to be shown to the audience in public performances. Nothing is too good for the public, in fact the public declares that nothing is good enough for it; consequently no piano is too good for the cultured musician. It is his means of conveying to his auditors, the critical public, the thoughts of the world's masters in tone. Musicians should be most careful in their selection of tools, for the piano is essentially a tool of their art trade.

There are a few piano manufacturers who endeavor to make pianos exclusively for musicians and the cultured musical public. Their names are household words, and it is delightful to tell the cultured musician of this house of Strich & Zeidler, which is doing so much to delight the public and help along to a more developed state the appreciation of tone.

Dirk Haagsmans.—Mr. Dirk Haagsmans sailed for Europe last Saturday, going to Holland, Germany, and with Mr. Conrad Behrens on a concert tour through Sweden and Norway. Mr. Haagsmans will be back in New York about the end of September.

ATTRACTS AND DELIGHTS MUSICIANS.

THE attention of musicians is attracted to a piano house when the house reaches the grand stage of its constructive career. No matter how well upright pianos are built, no matter how well they sell, this never attracts the cultured musician. He looks for examples of tools which are the fittest for his performances, and knowing that the upright pianos are the instruments of the home and of the boudoir, he naturally gives them scant notice. He may know of them and about them, but this knowledge is only for commercial uses, that he may recommend this or that make to his pupils. For himself and his work there is but one type of piano—the grand—and until a house manufactures this type he cares but little for its goods. This is as it should be, for the reaching of the grand period in a house's history marks their production of artist's tools.

Musicians are the most curious of professional people, and they readily examine and either praise publicly or refuse thus to commit themselves, reserving the right privately to damn pianos thus examined, but the grand piano they desire to try, and for this reason the new grands of the Estey Piano Company attracted great attention from musicians who were gathered here last week as part and parcel of the Music Teachers' National Association. The Estey baby and parlor grands, two of which were babies and one parlor, were on exhibition in the Estey booth in the Music Trades Exposition in the Grand Central Palace, which was really a part of the musicians' convention.

It was a new departure for the Estey Piano Company, for while all musicians knew of the upright pianos of the house, never before had cultured musicians known of these grand creations. These grands were tried often, but each time with great pleasure, resulting from the severest tests, and all visiting musicians had a memory to carry home. It was a new sensation to play on an Estey grand piano, and many there were who said so.

There is no reason in the world why the Estey Piano Company should not have reached this grand period. The house has the brains to project and put forth a grand piano, and is, too, attracting the attention of the musician for all time. The company has the experience necessary to the proper and successful building of grands for musicians and music lovers. All these facts were known, and yet this knowledge did not prepare one for the grand pianos produced, shown and unanimously admired by thousands last week. It was the beginning of a new epoch in the history of the Estey Piano Company, and this period opens with the greatest of promises—but to the piano.

It has been said that "the musician was not a judge of pianos." This is partly true and partly false. From the standpoint of judging of durability and workmanship the musician may know nothing, and as a rule he does not, excepting a general knowledge regarding durability, which is the result of years of observation or hearsay evidence. From the standpoint of tone judging he is par excellence the judge of a piano, and as this ability to judge of tone is the vital point, he may be set down as the best judge of pianos, the other matters being of commercial and mechanical knowledge. The combining of all these factors in the musician makes the true piano expert.

A MUSICAL COURIER representative examined these new Estey grands last week, and here is the result: From middle C down past the break there is no difference in tone quality. This test, starting from a low point in the middle register, is an extremely severe one, as the few remaining tones and semi-tones in the middle register are just enough to give to the ear the tone quality, and not enough to fatigue, so that it is senseless to a change in tone quality as the finger reaches and passes the break in the overstrung scale and thus into the lower register. The break in these grands cannot be found. It exists naturally in the mechanical construction of the scale, but does not live in tonality. From middle C up to the topmost semi-tone of the scale there is no change in tone quality, the top semi-tones all ringing out clearly and with as pronounced tone quality coequal with any other register in the

piano. A delicate staccato or legato chromatic extending from the bottom of the scale through all registers to the last semi-tone shows no difference in tone quality. So much for the scale.

The quality of this tone is the attraction for musicians. It sings under the hammer with a sweet, melodious voice, rich and ripe through development. It is never harsh; the bloom is on it always. The hardest blow of the hammer but brings out a dynamic tone devoid of any unpleasant quality. So the lightest caress but shows this same tone in a tenderer mood. There is color in the tone, and the shades are many because there is body to it.

Mechanically the working of the instrument is superb. There is that feel to the action which one can know if possessed of the musician's fingers and yet this cannot be put down and analytically described for the work of the compositor. In construction these grands are equal to the standard set by the Estey Piano Company.

Congratulations are in order to the Estey Piano Company for these fine examples of grand pianos, and also for reaching the period of making grand pianos.

THE GREAT HOUSE OF ESTEY.

IT is a good thing to show occasionally to musicians the collected styles of an organ house.

This the great concern of the Estey Organ Company did last week to the musicians gathered in convention at the instance of the Music Teachers' National Association, held in Grand Central Palace, this city. Not all of the styles of the Estey organs were shown, but a selection of the best and most expensive organs as regards musical possibilities were shown.

A little baby folding organ was in the exhibit to show the resources of the house, which makes reed organs from this diminutive style to the large two-manual and pedal organ fit for the cultured musician's use. The exhibit was modest, as becomes a great and widely known house. These examples of skill in organ building were examined critically, and of course there was but one opinion regarding Estey goods. All musicians know the excellencies of Estey goods; all have examined and played upon them, and there is not a name more widely known in the commercial world of music than that of Estey.

Outside of the commercial world of music the Estey name is a household word. It can be ventured that the word Estey is known as widely throughout the world as any other commercial name, be it ever so high. The house has for scores of years been steadily increasing the value of its name, and to keep pace with the name the goods bearing it have gone on in the great race for perfection. Perhaps no house would have spent so much time and money for the general good of musical instruments as did this house of Estey.

The work the late lamented Col. Levi K. Fuller did in the interests of an international pitch on the basis of A, 435, is widely known. Singers are especially indebted to this labor of the dead officer of the Estey house for the general lowering of pitch, and the consequent diminution of the strain and wear of the voice, besides the allowing of perfecting a more solid tone quality. The Estey house, through its former officer, Col. Levi K. Fuller, did a great work for the profession.

The house has continually shown progress in such work as the Phonorium, the latest example of the skill of the Esteys in tone production. The Phonorium aims to produce a pipe-like quality of tone, and it has been accepted by musicians everywhere as one of the big advances in reed organ construction. In matters of detail which escape the musician or do not interest him the Estey Organ Company has constantly advanced. Work is going on at all times; there is no cessation of it and no season passes but that there is something new from the Estey house. It was said above that matters of detail did not interest the musician. They interest him from the standpoint of improved effectiveness, and not from mechanical description.

Around the world there extends an Estey chain of organs, and in every land, in every clime, under

every flag there loom up Estey interests, and in all places are shown Estey enterprise.

A house that has passed its 275,000th instrument has a record for continuity of enterprise to be envied by all. This quarter of a million organs are scattered all over the known and civilized world—aye, the Estey organ is taken into Africa as a civilizer to the untutored savage.

Is it any wonder, then, that the Estey name is known world wide, and considering the house's brilliant history as a maker of the best quality of instruments is there any surprise at the statement of the musician's artistic regard? Certainly these things are but public recognition of a great institution, and recognition forced by the actual, physical facts recorded in their history.

It is the wish of all that the Estey Organ Company may complete their 500,000th instrument, and then go steadily on toward the million mark.

Mrs. Marie Harrison in Paris.

FRIENDS of this ambitious musician and faithful worker will be pleased to learn of recent very gratifying successes in Paris. Mrs. Harrison has sung at various salon musicals and received flattering commendation from French people, who were not only connoisseurs, but strangers—a test of merit that is unusual.

She sang at a musical given by Madame Goepfert at Neuilly, where the first part of the program was the first act of Lakmé, sung in costume with all the stage accessories. Such leading private musicians as Madame Carvalho, Countess de Longueval, Mlle. Goepfert, Messrs. Molon, Félice and Balumar took part. In the second part of the program Mrs. Harrison sang the aria from Noces de Jeannette and by request a waltz song by Mattel. The reception was most flattering. Her high notes were pronounced "marvelous." In the audience were many prominent French and German musicians; Madame Dechamps, of the Opéra, and her husband, the Monte Carlo chef d'orchestre, M. Jehin, were there. The latter compared the singer to Patti, even saying the Patti "sol" was not as good as Madame Harrison's.

A few days later she sang at a musical where nothing but music by Italian composers was sung. A large audience, French and Italian, were present, among them the Italian Ambassador and his wife, the Ministre des Colonies and several members of the Institute. Mrs. Harrison was recalled three times, obliged to sing, and again recalled, and was presented to many dignitaries, who cordially congratulated her. Her nationality even was not known; by many she was taken for an Italian.

Other successes were at musicales given by the Austrian pianist, Madame Goldenweisse, at a reception given by Dr. Schuyler, and at the homes of Baroness Berwits, Baroness Fekété and others. In all of these places the singer has sung on merit alone, and values the appreciation accordingly. She has likewise had offers to sing in the French provinces in opera, in Lakmé, Noces de Jeannette, Mireille and Don Juan. Concert engagements are also open for her in America, but her idea is to continue study for a still longer time and improve still more in all points.

She has been studying with M. Fidèle Koenig of the Opéra, and under his wise direction her voice has developed wonderfully, not only in management and emission, but in the medium and in high notes. She has now a compass of four octaves, all clear, distinct and even. She has command of Traviata, Lucia, Zerkine in Don Juan, Lakmé, Thais, Noces de Jeannette, Mireille, and several concert arias and songs in French and Italian. She makes a tournée from Halifax to the Pacific Coast in September and October; the same made by Albani.

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Conductor Orchestral Concerts (American Composers' Concerts), Europe, 1899-2.

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A REMARKABLE RECORD.

PROBABLY in no other industry aside from that of piano making has there been such marked and persistent deterioration during the period of depression through which the country has been passing for the last five years. A business peculiar in its constituents, an odd admixture of art and commerce, it has always been particularly sensitive to the external conditions that surround it—spurred on to higher attainments in times of prosperity and debased by being commercialized in times of adversity. While in the happy period that immediately preceded and ended with 1892 it was a fairly safe assertion that every piano maker of any standing was endeavoring to improve the grade of his product, to make it better because of the constant struggle for supremacy, as well as because of an earnest endeavor to surpass previous efforts, there set in immediately after that time, or, to be more accurate, immediately after the ending of the Chicago World's Fair, an exactly reverse tendency, which has led, one by one, a great number of manufacturers into the making of a second grade of goods and a general cheapening of their entire line, with a view to doing in dull times an amount of business that only the most successful epoch would warrant. Just in how far they have been enabled to maintain the standard of their better grades, or whether they have retrograded, is not a fit subject for discussion here; but this whole trend toward cheapness, this whole rush toward an increase of output to make up in quantity what was lacking in price, has swept the current past a few stanch bulwarks of the trade and left them unscathed and alone, standing out boldly and showing that the very foundation of their existence is built upon the solid rock of absolute merit and a lofty, earnest appreciation of the æsthetic side of the art of piano making.

Now that the rush of the ruck is subsiding, probably no house shows forth more stanchly than that of Geo. Steck & Co. Having, as they have, a higher aim than merely to make a constantly greater number of instruments each year, this firm since it started in business 40 years ago has pursued the same steady, patient path toward perfection; quietly, unostentatiously, deliberately, intelligently striving to see how very good they could make every Steck piano rather than how many Steck pianos they could make.

And a high ideal they have set themselves, for the founder of the house, the late George Steck, stands to-day as one of the foremost acousticians and practical piano makers, and to improve upon his work has been no simple task. Yet they have done this thing, accomplished this result—the Steck pianos of to-day are even better examples of musical instruments of the higher class than they were five years ago, three years ago, last year. Their latest product, a large concert grand, only recently completed, is an ideal instrument, combining the most desirable musical and sympathetic quality with a remarkably powerful and resonant tone. The improvement has been steady and uninterrupted, until now one may find in the beautiful warerooms at Steck Hall, one of the choicest assortments of artistic pianos to be seen anywhere in the United States.

Voice Training.

ARTICLE V.

IN his chapter on Registers in the Human Voice Dr. Curtiss remarks that "in singing an ascending scale there is a point beyond which it is difficult to go without changing the method of producing the tone."

He ought to have added that the same difficulty exists in singing the descending scale and also that it is not observable in every voice, for some singers display intuitively the whole compass of their voice and no change of tone production is experienced; neither is there any evidence in the quality of the tone that any "particular arrangement of the vocal cords" at intervals in the scale has transpired, so homogeneous is the result obtained in the vocal effort.

The conclusion to be drawn then should be that if there are voices without "registers or breaks" whatever, then every voice can be produced without "registers or breaks" if the singer correctly controls his vocal efforts.

The fact is that if the column of air is correctly located and sustained in its focus of vibration, then such a thing as a so-called register does not and cannot exist.

A misdirection of the column of air is the reason for the breaks that appear in the scale of a singer. The remedy, then, is to locate the voice correctly and maintain that location whether one sings high or low.

Imagine for a moment that the violinist should make a new angle with his bow every time he changes the positions of the left hand. Suppose, for instance, as he descends from a high position he should carry the bow down the finger-board and crosswise toward the nut, and in ascending from the low positions should carry the bow up in another cross direction nearer the bridge of the instrument. What a variety of quality he could produce through this change of location of the motive power of his performance!

Just as the bow is motive power in violin playing so is the breath in the matter of voice production. By changing the locality of this motive power new conditions arise and different results are obtained.

How simple this whole matter is, and yet it has baffled the "eminent authorities" (?) and set them all at variance with each other in their conclusions upon the subject.

If singers have "breaks" in their voice and have been afflicted with them for years even, if they have good powers of application, after recognizing the truth of the matter of correct forward location of the breath, it is an easy task to remedy the difficulty, for, as I have before remarked, if the correct forward location is maintained the trouble disappears at once, as it is impossible to produce registers in the voice under this normal condition of voice emission.

It is unnecessary to refer even to the matter of registers in order to assist in the elimination of these "breaks" that are identical with the voice production of a victim seeking relief from such abnormal and debilitating processes.

On more than one occasion I have entirely remedied the register defect in one lesson where the pupil had an acute sense of discernment and application, thereby grasping the idea of forward action and location, and being able to accomplish the effort intelligently after my demonstration of the process vocally.

Through the substitution of the new process their old process disappears totally and at once, and it is only the question of a certain amount of practice upon the correct form of emission that the whole scale becomes firm and flexible without an inclination to a "break" or "register."

In such a case it is like switching a train from one track to another by the simple process of a single lever movement. The destination of the voice is as radically changed by the lever of forward action as is that of the train in the slight movement of the switch rod. Of course if the pupil is not acutely perceptive then a little patience and intelligent effort will be required to accomplish the task. But it is none the less sure.

I have never found a case of registers in the voice, no matter how confirmed, that I could not entirely cure in a comparatively short time, and I have had some desperate cases, especially among contraltos, perhaps the most difficult voice to train.

The fact that certain voices have from the first positively presented registers, or, as the saying goes, "have them naturally," proves nothing as regards the necessity for their existence, as such voices are produced naturally wrong and need to be correctly trained.

It is natural for some people to lie and steal, but it is wrong nevertheless, and they should be taught better morals.

Normally such a thing is a "register" or "break" does not exist. These defects are the result of abnormal conditions.

Dr. Curtiss pursues the subject through quotations of the contradictory opinions of a number of noted writers upon the voice, expatiating in his usual anatomical manner, bringing out the stroboscope in verification of certain acoustical principles, but all to no purpose, for not a word or an idea is advanced that is of value to the struggling student seeking a solution of this long endured and vexatious discussion.

It matters little if the famous Garcia has divided the voice into three registers with five distinct mechanisms, or that, on the contrary, Sir Morell Mackenzie has investigated 400 trained singers and has discovered that sopranos have only one register while contraltos have two; like the other "eminent authorities" they have but added to the multiplicity of contradictory opinions, furnishing no light on the subject, while the multitude of singers and teachers go on still groping in the dark uncertain regarding the truth of the matter.

Sir Morell is more frank and honest than many of his brother physicians who have dabbled in voice matters, for he acknowledges in his volume, entitled *Hygiene of the Vocal Organs*, his inability to give an expert testimony as follows: "I do not consider myself competent to judge whether a given note possesses a high æsthetic quality, but in examining the celebrated singers who have kindly permitted me to study the action of their vocal cords I have left it to them to determine when the note was good."

Unfortunately for Sir Morell, he has thus been unwittingly misled in his researches, for the majority of celebrated singers are far from possessing the ability to illustrate in their vocal efforts normal action as regards voice production. Some of the most corrupt specimens of voice productions that can be observed are the occasional, in fact too frequent, lapses of some of the most famous singers before the public. With the exception of Patti and Lucca I can recall the efforts of no singer among the famous female singers who have not at times been guilty of the most reprehensible results in public expositions of their vocal abilities. Many of these noted singers, sad to relate, are more often corrupt than correct in the processes of voice emission.

I cannot recall the name of a single soprano or contralto vocalist of present public note who would serve as a comparatively perfect model for experimental purposes in scientific acoustical researches.

This is, of course, a lamentable state of affairs, and if there were a dozen such models it would then be a matter of regret that so universal an art could not present technically correct exponents in scores, if not in greater proportion.

The misfortune in this matter of "registers in the human voice," as in most every item identical with the art of voice production, is that these "eminent authorities" quoted have, in discussing the subject, argued from a wrong standpoint. They have not approached the matter in its true light. Proceeding upon the false premises of an observation of the anatomical adjustment of the organs of sound during a production of the voice, they have noted the variation of changes in these organs as the scale ascends

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and descends, instead of taking into consideration the results produced by the effort of these organs and the manner of directing and controlling these results.

It would be absurd to attempt to pronounce upon the tone of a piano by merely examining the mechanical construction of the instrument.

It is equally absurd to expect to gain any knowledge concerning the fallacy of "registers" through an observation of the action of the sound producing parts during vocal emission.

As regards the use of the laryngoscope, it is senseless to expect the vocal apparatus to normally adjust itself, whether intuitively or intelligently directed, with the obstacle of the instrument itself to contend with in the effort. But it is a waste of time and space to discuss this item, for even the inventor of the instrument has admitted as much himself.

Then again, as before remarked, where are the models of the production to be obtained? In every instance, nearly, the demonstration will be corrupt voice production. What chance in such a dilemma has the observer, who is not a competent judge as regards correct or corrupt emission, to profit in the least in his effort to draw definite conclusions concerning the matter?

Sir Morell Mackenzie, in the effort to substantiate his argument regarding his discovery that "sopranos have only one register," cites the cases of three noted singers, Nilsson, Albani and Valeria, an experience that Dr. Curtiss regards as "certainly a most remarkable observation."

It would have been "a most remarkable observation" had Sir Morell observed any such a process, but that were impossible, especially in the case of Nilsson, whose efforts while before the public were an exemplification rather of the contrary than what this famous physician thought he had discovered.

The truth of the matter concerning Nilsson is that even in her prime her scale was a striking example of what the "register" process will do for the voice, for it was then impaired, the result of methodical distortion upon the "register" fallacy.

There were three distinct processes of production in Nilsson's vocal efforts. Her voice had a bad "break" in it, the breath in the middle part of the scale was located too far back, the tones being consequently weak and false, the upper notes were forced and thin, while the lower ones were produced abnormally, resulting in sounds that were of a coarse, unnatural quality, sounds that belong only to the vocal efforts of the lower order of animals.

Nilsson's was a beautiful voice butchered in its attempted

cultivation and maltreated in its employment. The penalty paid for this false and corrupt employment was the premature decay of her exceptional native gifts.

Now, if what Sir Morell saw was a "one register," and what Nilsson showed in results obtained was a "three register process," what a contradictory, irreconcilable obstacle is presented to an expected compatibility between the cause and effect as imagined by these optical experimentalists. The fruitless struggle to bring these two ends together in a harmonious corroboration is happily described by Dr. Rush, as follows:

"The causations implied by the phrases 'voce di testa' and 'voce di petto,' or the voice from the head and from the chest, must be considered as altogether without foundation in physiology; and the notions conveyed by them must be hung up beside those metaphorical pictures which, with their characteristic obscurity, have been in all ages substituted for the unattainable delineations of the real processes of nature."

Sir Morell lays a heavy hand on the value of the expert testimony of so-called 'eminent authorities' when he remarks: "Some 'eminent authorities' ridicule the register theories of the other equally 'eminent authorities.'"

Concerning these "eminent authorities," the writer in an article under that title, as long ago as 1882, in substance remarked: "It's only by exposing the fallacies advanced by what are termed 'eminent authorities' upon voice matters that one can hope to be useful in influencing them to doubt the tenability of their conclusions and bring a new line of thought to bear upon the subject. Their honest conclusions have undeniably furnished many errors, which have been accepted as truths by the large majority interested, both professors and laymen; and by this means have been perpetuated erroneous practices that have served in bringing about the premature decay and destruction of the vocal powers of thousands of victims. The researches of these 'eminent authorities,' however important in a medical or physical sense, are burdened with so many effete conclusions that little or no good has been the result to suffering humanity. The multiplicity of these opinions must be admitted, but their number does not enhance their value in the least. The erroneous speculations of these 'eminent authorities' have been the cause of untold misery and suffering and their false theories have been the means of devastating the ranks of vocalists to the extent that the race of singers is well nigh extinct throughout the musical world."

The evidence gained by these vocal speculators among the

medical faculty in their efforts to find some substantiation for the theories of their imagination in the observation of the action of the vocal apparatus of this or that singer, famous or otherwise, is as uncertain in value as is much of the "expert testimony" offered in court, whereby verdicts are rendered upon the evidence of these "experts," often diametrically antagonistic to the real truth in the matter.

For instance, I recall a case tried a few years ago in which the parties concerned were a member of the Boston Symphony Orchestra and the New York Central Railroad. The plaintiff brought suit against the railroad for injuring his contrabass, it being broken while being handled by the employes in unloading at some station on the road. The plaintiff claimed \$5,000, his instrument being a valuable one from the fact that it was made by the celebrated Stradivarius.

The case was called in Boston in the Suffolk County courts, the witnesses presented by the railroad including a famous string instrument maker in New York and a number of the best string players among New York musicians. Instrument makers and well-known string players, residents of Boston, were summoned to testify in behalf of the Symphony player's claim, and all were called because of their ability to give "expert testimony" regarding the merits of the case.

There was no dispute concerning the fact of the instrument having been broken, for there it was in its dismembered condition. Neither was there any contention over the fact that the employé of the railroad had recklessly smashed the instrument, for he was cautioned by the owner "not to pitch it out of the car as he did the other baggage," regardless of which admonition, however, the baggage smasher did pitch it out in the presence of witnesses after the most approved baggage smashing manner, with the effect noted above.

The only fact to be established, consequently was as regarded the matter of its being, or not being, a valuable old "Strad," in order that the question of damages might be determined.

These "expert" witnesses, on both sides, testified that there was no doubt but that it was a genuine old "Strad," and the item in the examination of the instrument by these "experts" that settled the question of its origin was the form and construction of the "back," which had remained intact, escaping injury during the vigorous manipulations of this master spirit among baggage handlers.

Well, the owner was awarded by the court the sum of \$8,000, but the railroad claimed that the award was excess-



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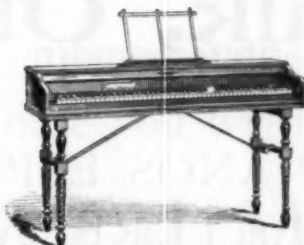
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ive and an appeal to the full bench reduced the amount to \$1,500, and there the case was settled.

A short time after the settlement I met the owner and remarked to him that the "back" of the instrument had proved his salvation. He then confided to me the fact, regardless of the "expert testimony" concerning the "back" which established the genuineness of the instrument as being a "Strad," that the "back" was the only part of the contrabass that was not made by Stradivarius, as he the owner, a very expert mechanic as well as first-class musician, had made the "back" himself.

The "expert testimony" in the matter of voice training is just about as reliable as was the testimony of these fiddle experts, and probably not one of the 400 trained singers who exposed their vocal organs for the observation of Sir Morell succeeded in producing two consecutively correct tones, and he himself not being an expert, as he admits in his work in the vocal organs, could not consequently distinguish the corrupt from the correct production, hence of what value is his opinion in such a case? There is this much to be said in praise of Sir Morell Mackenzie: he has made at times some general statements that are little less than axioms concerning the vocal art. For instance:

"At best the laryngoscope can only serve to make the singer self-conscious, a fatal defect in the execution of movements which to be perfect must be always automatic."

"The most experienced teachers and professors of the art agree in condemning the frequent use of the laryngoscope in voice training, as not merely useless but pernicious."

"The laryngoscope is a toy in the hands of the voice trainer."

"The old Italian masters knew little and cared less about the science, but were profoundly skilled in the art of singing."

"The right use of the voice is the chief factor in the maintenance of its quality."

"An unintelligent teacher may seek to develop the voice at the expense of its owner's constitution."

"Although a knowledge of anatomy will not make a bad singer a good one, a slight acquaintance with the structure of his instrument will help him to keep it in working order."

"The teaching of singing by anatomy is an absurdity."

"Even in sculpture, where a knowledge of anatomy is generally considered essential, we have the example of the Greek artists to the contrary. The perfection of their statues has been the wonder of all succeeding generations, yet it is all but certain that they knew no anatomy."

"Anatomical researches into the production of the voice by certain organs is utterly useless for the teacher of singing and the pupil, however interesting it may be for the physician and physiologist."

Sir Morell is also to be commended for his vigorous and eminently justifiable critical denunciation of that voluminous mess of rubbish entitled Voice, Song and Speech, the conjoint effort of Benke and Browne, of London, whom he advised to cultivate their ear and taste and "learn what good singing, as the grand old masters taught, really is," and not to "profane the naked majesty of a noble art with useless shreds and patches of misapplied science."

(To be continued.)

WARREN DAVENPORT, Boston, Mass.

The Eddy Concert at the Trocadéro, Paris.

MR. CLARENCE EDDY'S organ concert at the Trocadéro, was another brilliant triumph for the American musician. Surrounded by a group of French and American artists, his own intrinsic qualities as organist were only enhanced, not clouded. His masterly appearance and dignity of manner added to the effect.

His selections were unusually happy, making a program of twelve numbers seem short and interesting. The immense hall was well filled, and enthusiasm was lively throughout. Mr. Eddy was recalled after every number and responded in his usual gracious manner.

His numbers were Overture de Concert, unpublished, by Alfred Hollins and dedicated to Mr. Eddy; Schubert's Am Meer and the Pilgrims' Chorus from Tannhäuser, both transcribed for organ by Mr. Eddy; Fantaisie, by Saint-Saëns, op. 101; an unpublished theme by the organist, M. Sam'l Rousseau, also dedicated to Mr. Eddy; M. Guilmant's Lamentation; Bach's fugue in G minor, and the Händel largo, and toccata in E flat, by Capocci.

The organist was in excellent form and played with authority, breadth and dignity. The numbers were very well received, especially the Lamentation, the fantaisie, the largo and fugue and Schubert's sea scene. After the Lamentation M. Guilmant, who was on the stage, stepped forward and heartily shook Mr. Eddy by the hand, complimenting him. M. Rousseau's composition was a fine, strong study, and was admirably played.

Miss Rose Ettinger, fresh from her triumphs and successes in Berlin, was the centre of attraction for a large American contingent present. The two pieces chosen might have been written for the singer. Her fine high, clear,

bell-like notes, more beautiful the finer and softer they are, are round and soft, clear and musical as musical pearls. Perfectly at home, calm, certain and easy, she can give to everything its full value and make it stand out at its very best, and her training in taste and style has been exceptional. Oh, Riant Nature, from Philemon and Baucis, and an air from the Flute Enchanted showed forth at their best these qualities. People hung breathless on the soft, rolling cadences and triumph was complete. She was recalled after each number and responded with an encore. She looked very pretty and charming, and is fairly launched to be "the coming star."

M. Paul Viardot always secures an ovation. He plays warm, attractive, dramatic selections by real masters. He plays without his notes in a warm, dramatic, ideal fashion, as though music were a peopled world. A shade of defiance, melancholy abandon, part, perhaps, of his Italian nature, and part of that nature being ill understood, lends a something to the playing of Paul Viardot that the violin virtuoso even more célèbre than he does not have. He had more of this than ever at the Trocadéro, and played Tartini variations on a Corelli theme divinely. His applause was sweeping, intense, sincere and continuous. Nobody knew why, but all would have done it again.

Friends of Mr. Clarence Whitehill present must have been proud and happy at the wholly unexpected surprise of recognition which fell upon the young basso. He is known as having a very fine voice, but having a very fine voice and winning an ovation such as he got at the Trocadéro are two very different things. Modest and conscientious and working in the hands of a master who does not flatter (M. Giraudet), probably to have "gotten through safely" was the highest of his expectations. What an astonishment must have been the sudden bursts of applause that fell about him, and the continuous recalls that insisted upon second hearing. He was accompanied by no less a master than M. Guilmant himself, who made an accompaniment worth hearing, and who warmly felicitated the young American upon his remarkable success.

The interesting cycle was closed by the romance l'Etoile, from Tannhäuser, sung by M. Anguez, of the Opéra, one of the first vocal favorites here.

M. Eddy must be highly congratulated upon the success of his brilliant concert and that one more laurel is thus added to his artistic rewards. America may really be proud of this distinguished musician. After a short rest in France he goes home and returns later on to fill engagements on the Continent.

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JO QUAI DE PRAGNEE,
LIÈGE, Belgium, June 12, 1897.

R. E. JOHNSTON was in town recently. He engaged César Thomson for a tour of 100 concerts in the United States and Canada for the season of 1898-9.

Johnston is a genuine American hustler. When he takes hold of a thing it just has to go. During his brief stay in Europe he engaged the following eminent artists: Ysaye, Nordica, Marchesi, Gérardy, Pugno and Plançon for the season 1897-8, and Thomson, Carreño and Nevada for the season 1898-9. It is probable that he will engage the 'cello virtuoso Anton Hekking for the same season also. Truly a grand list of artists this!

Johnston sails to-day for New York on the Gascogne.

Ysaye and Thomson are engaged each for 100 concerts. Thomson will visit the Pacific Coast for the first time during this tour.

Americans will now have ample opportunity to hear the world's two greatest violinists—for as such I unhesitatingly consider these two Belgians. The Belgian school is the school for solo playing. Six months of study under Thomson has convinced me of this fact.

Thomson is the culmination point of violin playing *per se*; in him we have combined to a wonderful degree all vio-

linistic qualities. He is unquestionably the greatest violin genius of the age.

Ysaye is the most fascinating violinist now before the public. He combines with a thorough technical equipment a glowing temperament and a captivating individuality.

A marvelous youth is Gérardy, too. He is the greatest representative of the Belgian school of 'cello playing. He was born in Liège, and his musical education was obtained entirely at the Liège Conservatoire. He bids fair to become the world's greatest 'cellist.

Liège has produced an astonishingly large number of great violinists. Here were born Thomson, Ysaye, Musin, Massart, Marsick, Leonard, Gérardy and others. Vieuxtemps' birthplace, Verviers, is but a few miles from here. Thomson, Ysaye and Musin were all in the same class at the conservatory as boys of ten years or thereabout. A wild, prankish set of youngsters they were. Thomson has told me many an amusing story of those early conservatory days. Ysaye was once caught by the director in an exceptional piece of deviltry, and was expelled from the institution for two years. Then he was taken back again.

The three mischievous, frolicsome boys have become three world renowned artists.

John F. Ellis & Co., music publishers, of Washington, D. C., recently sent me a new work, entitled *Elementary Technics for the Violin*, by Ernst Lent. It is in three parts, and is a preparatory work to Henry Schradieck's well-known *Technical Violin School*.

Part I. is for absolute beginners; it deals with fundamental bowings and intervals. The exercises are well adapted to beginners, and are arranged in logical, progressive order.

Part II. takes up rhythmic forms, different kinds of bowing, scales and chords in all keys.

Part III. gives finger exercises for the development of velocity, also the different positions.

The work as a whole is a very commendable one. It shows a clear knowledge on the part of the composer of the needs of beginners. Mr. Lent does not give his work out as one for self-instruction. On the contrary, he urges strongly the selection of a good teacher, and he leaves it to the teacher to change the order of the exercises, to omit others, &c., to meet individual requirements.

As there is a dearth of good elementary works for the violin this will be a welcome addition. I take pleasure in recommending it. I have further received from Mr. Lent a pleasing little composition entitled *Gavotte and Musette*.

The *Musette* is a charming bit of writing—imitation of a French bagpipe.

Felix Berber, the young German violinist who created a sensation in Berlin last fall by playing nine of the greatest concertos for violin in three evenings, had great success in Warsaw and Lodz not long since. From a collection of ten criticisms which lie before me it is impossible to select any one as the best, for they vie with each other in praising the young violinist.

Willy Burmester is recuperating at Bud Kissingen. He is contemplating a tour of the Antipodes and Orient for next season. Japan and the coast of China are great fields for artists in search of lucre. I have met personally inhabitants of Hong Kong, Shanghai and Tokio who said there were thousands of Europeans living in those cities thirsting and longing for good music and willing to pay any price to hear it.

A great many violinists in the United States have written me since I have been in Liège asking all manner of questions about César Thomson's method. I take this opportunity to inform these inquirers that I shall in due time write an article or a series of articles for THE MUSICAL COURIER on the method of this remarkable man.

ARTHUR M. ABELL.

French Composer in Germany.—Pollini, of Hamburg, has acquired a new opera, *Die Fromme Helene*, text based on Wilhelm Busch's novel of that name. The piece is anonymous. Some reports assign it to Adalbert von Goldschmidt, whose *Gaea* Pollini also possesses, but it is stated on the best authority that it is the work of a distinguished French composer who wishes to have it produced for the first time in Germany.

Elsa Ruegger.—Miss Elsa Ruegger, a violoncellist, aged sixteen, and a pupil of the Brussels Conservatoire, gave a recital yesterday afternoon at the Salle Erard, and showed herself to be a promising young player. Mlle. Ruegger manifestly possesses the sensitive temperament and the imitative faculty which are peculiar to youthful executants of exceptional abilities, and the intelligence and consistency with which she phrased testified to her having been excellently trained. Some songs by Rubinstein, Massenet and Tosti were tastefully sung by M. de Korschine, who has a pleasant tenor voice.—*London Standard, May 25.*

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AND LITERATURE.

THE following interesting cablegram appeared in the *World* of last Wednesday:

LONDON, June 22.—Charles Frohman, who was seen in Paris to-day by a *World* correspondent says that his American arrangements will come first in consideration of plans, but that if he can arrange to be absent from America he would be delighted to accept the management offered him in London conditionally upon his residing here for six months in the year. If he cannot so arrange, he will then simply continue to have London managers produce his plays.

His greatest wish, he says, is to be a London manager, and show that America is the second country in the world (France being the first) for playwriting. Moreover, he thinks there are greater possibilities in London, where a good play is sure of a long run.

Mr. Frohman likes British audiences. The report that he would take a French theatre means that he will probably produce French adaptations of such American plays as *The Still Alarm* in Paris next season.

The question as to whether Mr. Frohman can arrange to be absent from America or not will be decided at a meeting here on July 1. Mr. Frohman holds a power of attorney from his brother Daniel. Lawyer Abe Humell is also over here, and it is believed he may be interested as legal adviser in the forthcoming conference.

By way of comment and explanation the *World* adds:

It was generally rumored in theatrical circles that Mr. Frohman's wish to remain in England was due not so much to the great success of *Secret Service* and other American productions as to his dissatisfaction with the theatrical syndicate.

Mr. Frohman is known as the "producer" of the syndicate—the artistic backer. Without his productions the great combination, against which so many complaints have been made, could hardly have existed at first. It is an open secret that Mr. Frohman's sympathy with the syndicate has not been of an active sort, and the rumor of his intended defection found ready belief.

It will be observed that the meeting at which Mr. C. Frohman's project for absentsing himself from America will be debated is to be held to-morrow in London. Of course the final decision to be reached on that occasion is largely a matter of conjecture. THE MUSICAL COURIER can only express a hope that Mr. C. Frohman may be prevailed upon to retain his interest in the fellowship of managers who are kind enough to direct the American drama.

The American public has declared itself in favor of the syndicate plan of handling theatres, plays and players.

Why is it the *World* is continually sneering at an institution approved by the great American public?

In the passage quoted above it refers to it as a "combination against which so many complaints have been made." Pray, who made the complaints? How many were made? Where were they made? What causes of complaint were there?

The *World's* statement is reckless and unfair. No complaints are made against the syndicate. The actors are satisfied. They like to have their salaries and hours of labor arranged for them; they like to be "transferred" like baseball players; they thoroughly enjoy their present status. And the public is satisfied. It approves of the syndicate. It believes that actors and actresses should be treated as chattels. It prefers to have its amusements furnished by a concern huge enough to override all competition. It has expressed its satisfaction time and again. It is glad to see the syndicate secure control of all the leading theatres; it even hopes it will get control of the minor theatres and music halls, and in time annex the merry-go-rounds of Coney Island and the broken back railway of Fort George.

In the face of this state of affairs where does the *World* see signs of the dissatisfaction of which it speaks?

Nor is the *World* right in its assertion that Mr. C. Frohman is "the artistic backer" of the syndicate.

His partners are equally "artistic."

It will be a matter for regret if Mr. C. Frohman withdraws from the syndicate which purveys amusements to the average American. Of course another may take his place, but it will be difficult to find a man as accomplished in business affairs. Since the public is in favor of the theatrical trust it should be kept as strong and dominant as possible.

Perhaps were the American public to get up a monstrous petition, begging him to remain, Mr. C. Frohman might consent to remain in the trust.

THE MUSICAL COURIER suggests a petition.

M. BINET, of the Psychological Laboratory of the Sorbonne, has been testing the emotions of various players, and concludes—contrary to Diderot—that actors really feel their parts.

Being a scientist, he is excusable.

MR. W. B. YEATES, the mournful decadent Irish minor poet, has been rather out of the public view lately. Accordingly, he says that henceforth he desires to be known as "William Yeats," and, to give us poor journalists enough incident for a paragraph, he has been saying that for the future he will wear nothing but black clothes! Well, here is your paragraph, Mr. William Yeats—*reve bien*.

EMILE ZOLA.

THE famous realist was off to his country seat at Médan, but the memory of a former interview some years ago induced him to stretch a point and make an appointment. He was a few minutes late, and I had an opportunity of making closer acquaintance with the inside of his handsome house in the Rue de Bruxelles. The chief characteristic of the arrangement is the close crowding of artistic objects. Immediately inside the door is a great carved sarcophagus, instinct with naked legs and satyrs. Above it is the wonderfully ugly mask of an old woman gaping open mouthed at all who enter. Statues, carvings, jars, pedestals jostle each other all the way to the broad, carved staircase. There is scarcely a spare nook on any wall. Even the little waiting room facing the sarcophagus is decorated with a mosaic floor and strange Japanese water-colors, framed with plain glass and dark paper binding.

M. Zola enters: a little man, with a somewhat weary look behind his pince-nez; hair that looks as if he often passed his hand through it nervously; a slight stoop, a beard inclined to be speckled with gray, and an expression suggesting humor and the possibility of a sympathetic nature. He is very polite, motions me to the most comfortable chair and assures me he is quite at my disposal.

I ask about the work he has now in hand.

"Well, you know," he replies, "I am finishing the last of my trilogy of towns. There was first Lourdes, then Rome and now I have written fifteen out of twenty-five chapters of Paris."

"It will be ready in September, and will begin to appear in the *Journal* on October 20 as a serial. Next January it will come out in volume form. I feel it is an ambitious title. It is a political story, dealing with the situation during the last ten years. I aim at summing up the characteristic ideas of the age."

"You haven't thought of writing a book about England?"

M. Zola looked doubtful.

"The idea presented itself, I daresay," he replied, "but I have no fixed intention of carrying it out. I was greatly interested by all I saw in England. What impressed me most was the stupendous commercial movement on the Thames; those great docks, representing the ramified intercourse between England and the whole of the rest of the world. That is the aspect of England which explains the causes of her greatness, and which I should take as the 'motif' of my book, if I ever wrote one about her. It has lately been proposed to me to go lecturing in America, but that is the last role I feel myself inclined or qualified to play. I am a very poor traveler, but I am more of a traveler than a lecturer. If I did travel, it would be for my pleasure. I confess, however, I have been tempted to go to Jerusalem and write a story about it. I fancy there must be a great deal there that is quite unique."

"Do you know the East at all?"

"My dear sir, I know nothing." (Here we laughed at each other in chorus.) "I have been nowhere. Three days in Spain, a peep at Italy, a glimpse of England and occasional visits to Belgium. That is the whole extent of my travels."

"Were you at all upset by the action of the Pope in placing your book about Rome on the Index?"

"No; that was foreseen beforehand. Besides, I am in very good company on the Index. It was a different lookout when the Church burnt not only books, but their authors."

"But don't you feel a kind of uncanny fear that, the Church being still powerful, you may encounter trouble through having provoked her?"

"M. Zola did not ridicule this suggestion, as I expected he would. 'I console myself,' he replied, 'with the reflection that she no longer possesses prisons and gendarmes. But we have a proverb to the effect that, if you try to gobble up the parsons, the diet won't agree with you. 'Qui mange du cure en creve.' That rather bears out your thought about the danger of attacking the Church. 'Tiens,'—and M. Zola laughed to himself, 'I am reminded of a carriage accident I had some while ago. I received about 500 letters from all parts, condoling, inquiring and what not. One of them was from some lunatic in Rome, who bade me be on my guard, as the accident had been plotted by the Jesuits, and they would be sure to be at me again before long.'

"What are your methods of work?"

"I keep my eyes open and collect all the material I can. Then I come home and digest it, and the story writes itself."

"What do you mean by that? I only wish my stories would write themselves."

"Well, I mean that I construct typical characters out of the surroundings I have been bringing together, and then I produce incidents by exposing the characters to the action of the surroundings. It is the simplest thing in the world, but it takes time."

"Do you ever read your books over again when you have once finished them? Disraeli, you know, used to say that whenever he wanted to read a good novel he wrote one."

M. Zola chuckled. "I am afraid I am not quite so modest as that," he said. "When once I have corrected my last proofs I banish the book from my memory forever. I never wish to see it or hear of it again. As for Disraeli, I fancy he did not write his novels so laboriously as I do, and therefore he had less time to get tired of them."

"And how would you sum up the moral influence of your books?" I asked, trying hard to keep my countenance.

The fact was, I had once before drawn him into a somewhat heated declamation by a question to the same effect. This time, however, he was more on his guard. He shrugged his shoulders lightly and said: "Influence? Let us consider that rather from the point of view of circulation. I am quite content to reflect upon the many millions of copies I have sold."—*Brasserie in Figaro*.



I HAD nothing to do last week but listen to music and essays at the Music Teachers' National Association, and some of the things I saw and some of the things I heard are worth putting into a play; indeed, I am seriously thinking of writing a comedy in company with Joe Arthur and calling it the M. T. N. A.; or, Why We Were All Thirsty. Frankly, I was seriously disappointed in the meeting, possibly because I missed the old set of boys and girls, the boys and girls that helped make the meetings at Indianapolis, the meeting at Chicago, Cleveland and Detroit such successes. I missed Fannie Bloomfield-Zeisler and wondered if Neally Stevens was as plump, blond and pretty as at Indianapolis. Then Louis Maas is gone and so has Calixa Lavallée, and why didn't that formidable phalanx from Cleveland turn up? Where was Wilson G. Smith, Johann Beck and the rest? Where are composers of yester-year?

The Sherwood, Tidden and Godowsky piano recitals interested me very much and Mr. Albert Ross Parsons' talk about piano technics was the best paper I heard at the convention. Paul Tidden's improvement was so marked that it called for open congratulation.

It was like old times to hear William Sherwood play with such furious abandon. As if he had made up his mind to show New York what it had missed he let himself out to the end of his temperamental rope, and a pretty long rope it was. Godowsky is the wonder worker among pianists, the magician of the keyboard.

Harry Shelley caused the graybeards to open their eyes. The young man is so modest, has worked so quietly, so persistently, so humbly in the dark that he has come to us with something worth listening to. Backed up by years of study, his native melodic gifts and great color sense have not proved him false. He is to be seriously counted in all discussions of America in music, and MacDowell, Chadwick, Paine, Foote and Parker and the rest will welcome him with open arms.

A few of the old group met most sadly at the fountain. "We are getting old," said Joe Gittings. "Yes," I moodily replied, and then I saw Blumenschein, of Dayton, who confesses to forty-eight and looks twenty-four. He says that his elixir of youth is a good conscience and good counterpoint. I suppose that over ten years of M. T. N. A. will wear out anyone's constitution. Perhaps we are growing less enthusiastic and grumble at the work of the fresh youngsters that are springing up. For me the ideal meeting was 1890 and in Detroit. That was a meeting, and what joy at the Russell House later on!

The biggest nuisance of all the meetings last week was the interruptions at the concerts. At the Godowsky recital Dr. Hanchett announced that someone had mislaid a pair of twins, and at the Tidden recital an announcement of a business meeting was made, and an enthusiastic young woman cried aloud:

"All right, Willy," and President Greene retired in a violent symphony of blushes.

A nice innovation was the Russian Choir, wasn't it? I don't know if any of Madame Lineff's old people were in this body; certainly I never heard such "rotten" singing, such vile intonation. Coney Island is the place for such exhibitions, not the legitimate concert room.

Well, I will not especially treasure recollections of 1897. And now to the other sort of player folk.

First I would like to know what bacillus of bigotry is getting into our national blood? America is over a hundred years old; she is certainly past the period of prudery, when the human body, interpreted by great artists, ceases to be a cause for offensive blushing. Right on top of Boston's rejection of Macmonnie's Bacchante comes a howl from the American Prurient Alliance. A lot of self-righteous clergymen, whose *vita sexualis* has perceptibly tinged their views of life, protest because the beautiful marble is to be placed in the Metropolitan Museum of Art. Oh, for a regiment of Walt Whitmans to preach the gospel of a pure body, a pure mind. America—the brave, the free, the land of foul imaginings—must be the prowling prude among the nations. For shame, I say, for shame!

Another reverend gentleman and in Kansas City, a Dean Duffy, hissed Merri Osborne because she sang a song entitled That's All and flicked her skirts. Now, what in the name of the Holy Pandects was Dean Duffy doing

at a vaudeville show? The fact of the matter is that the pulpit is beginning to run a race with the stage in sensationalism and Parkhurstism, and its attendant evils are spreading over the country.

The death of Alice Lingard recalls many memories of a beautiful woman and of dashing Horace Lingard and his clever impersonations.

"Old Hoss" Hoey is in a bad way. This is too bad, for he was one of the most original of all stage tramps and a good, big hearted fellow besides. His bad health is no new thing, and certainly now is not the time to preach sermons about the things a man should have done. Pale, proper, bloodless people who have never succumbed to a temptation, because they never had a healthy one in their entire, etiolated existence, are given to preaching when a man in theatrical life breaks down. Yes, it is easy to moralize when you see another sinking, but just try buffeting the waves yourself and then perhaps the different point of view may induce a more charitable frame of mind. Charity first, last and every time. Charity.

There is to be an indoor circus at St. Nicholas Music Hall.

There is no truth in the rumor that Evans and Mann have had any difficulty in renewing their lease of the Herald Square Theatre. A new five years' lease has been virtually agreed on to begin May, 1897.

The Countess Hatzfeldt "boom" was well handled.

Oscar Hammerstein has decided to call his new theatre in Olympia the Lyric. He will separate it from the rest of the house and build a new entrance at Broadway and Forty-fourth street.

Cyril Scott is going back into legitimate comedy. He is to be a member of Mr. Daly's regular company, although he will stay with The Circus Girl until Miss Rehan returns from Europe.

Gustave Walter, of San Francisco, has leased the American Theatre for a vaudeville house. The man of the vaudeville monster is becoming more and more rapacious.

Hilda Clarke returns to the Bostonians, but not for the regular season. She sings only with the organization during its four weeks' engagement at Manhattan Beach.

Alice Nielsen is in San Francisco, and may not go to Europe at all this summer. She has decided to continue with the Bostonians and continue her successes in The Serenade.

Odette Tyler, now Mrs. R. D. McLean, has abandoned the stage for the present. Matrimony has won the victory, but I will not be surprised to see this vivacious young woman on the boards again after life at Shepherdstown, W. Va., has palled on her mercurial spirits.

His many friends were distressed to learn that Ferdinand Gottschalk is not in good health. His heart is troubling him, but the clever comedian expects that an ocean trip will set him on his legs again.

General Tom Whiffen, too, has been ailing. A European trip is nowadays the panacea for all ills but financial ones.

Mr. Palmer has relinquished the lease of the Great Northern Theatre in Chicago, and Mr. Sammy Rork has the option of the lease. I suppose Mr. Palmer will be the power behind the throne.

Grace Huntington is after Archibald C. Gunter and his disenchanting florid play which caused our stomachs to heave when it was given at Hoyt's. Miss Huntington, who is a clever actress, says that Mr. Gunter owes her \$1,500 for a breach of contract. She was in A Florida Enchantment at a salary of \$75 a week. She is suing Mr. Gunter.

Mr. Leander Richardson, who never minces his words—especially when he has anything to say of Bob Grau—deals with Booth Tucker and the Salvation Army as follows, in the *Mercury*:

"That long-legged, slab-sided, narrow-chested and lugubrious-faced young person who goes by the name of Booth Tucker, and upon whom sentence has been suspended under his conviction of maintaining a disorderly house, intimates that he is not satisfied thus to escape a prison cell, but that he will appeal for a new trial. Evidently it would have suited this sensational person and his horde of obstreperous tatterdemallions if Tucker had been sent to jail, where he could have posed as a martyr to the cause of religion. While in one sense it is a pity that Tucker and his associates should be disappointed

(no harm would be done if all of them were to be locked up), it may be for the best that no opportunity has been given to the Salvation Army to go before the public as a persecuted institution."

The Salvation Army is the greatest nuisance of the nineteenth century. Its members are as mad as the Dancing Shakers and other religious fanatics who convulsed Europe from time to time with their vagaries.

People who yell their praises to God in a manner that disturbs their neighbors should be locked up. The essayists of the M. T. N. A. are almost as bad. They should all be put in one room, the doors locked and the gas turned on.

The younger Dumas, exasperated by the particularly severe criticisms of a noted journalist on his famous father's work, sent two chums to arrange for a duel with the offender. Calmly the journalist listened to what they had to say. When they had concluded he called a servant, directing him to tell his son to come to the study. "Gentlemen," said he, "as this appears to be an affair of sons, and not of fathers, etiquette would seem to demand that you should arrange your matter with my son. He will be here directly, and no doubt will give you the satisfaction you wish." So saying, he left the room, and a moment later the journalist's son entered—a child of three years, in the arms of his nurse.

Yvette Guilbert married Max Schiller in Paris June 21. *Masseltoff!*

The Circus Girl closed at Daly's last Saturday night. It will be revived August 16.

Woolson Morse and William Fuerst are writing a comic opera for Thomas Q. Seabrooke, to be produced next season.

Richard Mansfield has signed a contract with Edwin Knowles to play an eight weeks' engagement at the Fifth Avenue Theatre in October. Mr. Mansfield will open October 25.

Mary Shaw is to play *Marian* next season with Mrs. Fiske in *Tess* of the d'Urbervilles.

In the San Francisco *Argonaut* I found some choice morsels of gossip about the Terry divorce suit. Here they are; they are new to me:

In the proceedings, the identity of four of the six women whom Mrs. Terry names as co-respondents were revealed. They were the Miss Martinot I have already mentioned; Aimée Aymond, formerly a bright light of the Gardenia and Parthenon Clubs in London; Gabrielle d'Allemagne, who was a formerly a "friend" of the titled dentist, John Evans, Marquis d'Oyley, and whose sister Marie sustained a similar relation to Prince Hatzfeldt before his marriage to the daughter of the American railroad king, Huntington; and, finally—and this is the first time she has been brought into the suit—Sibyl Sanderson. Maître Allain charged Mr. Terry with having accompanied Miss Sanderson everywhere and showering his gold on her, while his wife was left penniless. Mr. Terry certainly has been the American singer's shadow for a number of years. His presence in New York during her season there was well known—indeed, the announcement of their conditional engagement was made there—and two months ago he was with her in St. Petersburg. But the course of their true love has not been free from bickerings, for in New York his attentions to Mrs. Langtry were so pressing that the fair singer was quite jealous, and at St. Petersburg the Czar's admiration, which drew him to the imperial box every night when Miss Sanderson sang, gave the Cuban Lothario a lively tussle with the green-eyed monster.

The case became rather nasty when the charges against Miss Terry—habitual drunkenness and enacting disgraceful scenes before their sixteen-year-old daughter—were brought and discussed, and I shall not weary you with details of the two days' trial. It is enough to record the results, a decree granted Mr. Terry—each party has now been granted a decree on statutory grounds—but he is ordered to pay the defendant alimony to the amount of 4,000 frs. a month. The daughter is given into the custody of her grandmother, who is to put her into a convent until she shall have married or attained her majority, now only two years distant, the mother being allowed to visit the child meanwhile, and her vacations to be divided between the two parents.

There is, of course, the possibility of an appeal, and the case may go on for from one to five years longer. But, as I said before, it is not probable. If the former Mrs. Terry was satisfied with 2,000 frs. alimony, she ought to be more so with 4,000 frs.; and Mr. Terry has reduced the sum he has to pay by 1,000 frs. a month. Moreover, the impatient lover should be tired of the law's delays. We are all anxiously looking for an announcement of the day when Miss Sanderson is to make him happy, in spite of the fact that with their marriage, so it is said, will come her retirement from the stage.

VIEWS AND REVIEWS.

WE mentioned in the last number of THE COURIER, in the literary columns, the new work (the second story of the author, we believe), and now after reading we can, with confidence, say *Christine's Career*, by Miss Pauline King, is a charmingly written story for girls.

The scene is partly laid in America and partly in France, and is written throughout in the happiest vein. It is a delightful picture of the struggles of the untalented child of talented parents to achieve something. She does not care very much what it is so long as she can avoid disappointing those who look to her for great things. All that Christine, however, lacks in talents she makes up for in sweetness and usefulness, and here she realizes lies her career. It is one of helpfulness to others. It is a most difficult task to write a "story for girls." Old women of both sexes try it, and try it with results that neither young girls nor old care for.

Miss Pauline King can be congratulated on having produced a work which fully carries out the promise of its sub-title and which all can read with pleasure. We look forward to other works from Miss King's pen in which she will take a wider flight.



The popular literary shops of the Antipodes seem to need the services of Anthony Comstock. The Australian rustic refuses to buy manuals of agriculture, but whispers hoarsely to the book canvasser: "Say, mister, hain't yer got hanything blue? What's thishyer *Maria the Monk* I hear them talkin' about? I wouldn't mind givin' ten bob for somethin' real spicy." So the bookman set about importing tons of *Maria the Monk* and *Boccaccio* and *Plain Blue Talk* and the rest, and on his next visit to the back blocks farmers would ride 40 miles after him on the chance of securing "one of them there books with pictures of women like yer sold to Bill 'Arris up at Dead Man's Creek."

M. Provins has written a comedy, *Dégénéris*, which is remarkable for the contrast between the character of the dramatis personæ and that of the author. The latter displays a strong, clear style, great acuteness and goes on to the end without wavering for an instant, and diverting our attention from the weaknesses of his personages. The latter are all degenerates, devoid of all will power, all moral force, always seeking joys they know not, new sensations without the strength of carrying out their search. The dialogue is full of *esprit* and smart sayings, which save the heroes from being odious.

Before her engagement to a banker, *Livarag*, Mlle. *Jeanne Spatelli* had paid several visits to the bachelor rooms of *Chambart*, but, like the hero and heroine of Wilkie Collin's *Basil*, they sagaciously resolved to defer matters till the eve of her marriage. The piece opens with *Chambart* coming to claim his anti-nuptial rights, but *Jeanne* hears that *Liane de Giroless*, one of her friends, is the mistress of *Chambart*, and then at the first rendezvous the husband appears. There is no duel, no scandal. So when *Chambart* becomes Secretary of State *Livarag* proposes to him to forget everything, and looks for an important concession which will enable him to make a fortune on the Bourse. *Liane* is married to *Chambart's* under-secretary and everybody is happy.

This thing was produced at La Bodinière, but probably may be given elsewhere.

We were talking of Professor Shahan's address on Saint Columba, and his statement that he was connected with the O'Neills. A perfervid Scot would have it that the Apostle of the North was a better Gael than ever an O'Neill was. "Look at the arms of the O'Neill. Half of the shield represents the waves of the sea, above is the white sky, and in the middle thereof a left hand blood color. What does that mean? It implies the old legend: 'When the ships of the Norsemen drew near the coast, the king cried aloud: 'All the land that he can see from the top of that hill to him who first lays hand on the shore?' The Niel Olesen laid his left hand on the thwart before him, struck it off with his battleaxe and flung it to land. So he won all the land he could see from the top of Slieve Donnard, and he and his descendants ruled over Ulster, a stormy, fighting mixture of the Viking and the Celt."

All of which is very pretty. But the most furious Scandinavians allow that Njal of the Sagas bore an Irish name. It is known, too, that the Danish King of Dublin sent Irish priests and missionaries to Iceland, so the aforesaid Viking may have been Irish after all. At all events there must have been a Niel in Ireland before there was a Njal in Iceland. Therefore the reverend professor's statement is not disproved by heraldry or legend.

If you appeal to people by letter to tell you their favorite recreation, they will probably say "cycling," which, as often as not, is a mere blind. No, gentlemen, scratch the professional cyclist, and you may find a devotee of the flute.

This interesting statement appears in the *St. James' Gazette*, of London; it was made by Sir Henry Irving. Sir Henry's humor is, indeed, fearfully and wonderfully made.

We regret to hear of the sudden death of Alfred Trumble at the age of fifty-four. Mr. Trumble was well known in both the literary and artistic world; he formed a considerable collection of original drawings which were dispersed a few years ago, and after several other journalistic ventures established the *Collector*, a bi-weekly devoted to every department which that title can imply. He was interred June 18.



"The time has come," the Walrus said,
 "To talk of many things—
 Of Ibsen plays and pantomime,
 Yvette and Shakespeare's Kings
 How many notes a sackbut has
 And whether shawms have strings."

AND yet to-day I am not in the mood for talking of any of these interesting things—not even the sackbut. I would rather talk of Mayor Strong. I have been thinking of Mayor Strong all week; my soul has gone out to him in sympathy. I feel for him, I pity him; there is not a pulse of mine that does not beat responsive to his from head to foot—most particularly in the foot—for the common link that binds us is the gout. Perhaps His Honor is not aware of my calamity and—if he were—it would be impertinent of him to make public mention of it, but everyone knows how he suffers, so there can be no indelicacy in my alluding to the circumstance.

Still I'm not ashamed of it. It is a respectable disease. It shows that one was nice in the choice of his ancestors and has, like Dr. Samuel Johnson, minded his belly studiously. You remember what the doctor said? It was something like this: "Some people have a foolish way of not minding or pretending not to mind what they eat. For my part I mind my belly very studiously and very carefully, for I look upon it that he who does not mind his belly will hardly mind anything else."

The gout, of course, is no great stickler for distinction; it only demands that its victims shall be in competent circumstances and tolerably well descended. To be sure I have heard of "poor man's gout," but it can hardly be the right thing—as much like the real thing as mock turtle soup is like a dish of calipee. No, I don't believe in mock gout. Nobody ever heard of a man without a grandfather having the gout. The possession of a father is not sufficient. You see, the Thing has a ghastly, capricious way of skipping one generation. It may come in at you indirectly—like knights move in chess—from your mother's uncle or your father's great uncle.

I should like very much to know just what Mayor Strong does when he gets up some morning and feels that somehow he must have stubbed his great toe the night before. Does he say: "I'm afraid I've sprained it!"

I always say: "I'm afraid I've sprained it!"

The young woman who takes an interest in me—even in my great toe—says, calmly: "Pooh!" and rings for hot water and the soda.

"I tell you it is a sprain," I repeat with great dignity. "I jumped off a cable car and—doesn't it look like a sprain?—ouch!—don't touch it!—in the second joint—well, what if it is pink and shiny—sprains are always pink and shiny; yes, shiny—ow!"

And then, having thus asserted my dignity as a man, I submit to the rags dipped in soda and water and the pills I got from Dr. Ferguson in Edinburgh, break off every dinner engagement I have made and take the oath that Falstaff broke.

"You are right, my love; it was not a sprain; it was the salmon." It always is the salmon.

J. Love Peacock, who was himself given over to the gout, declares that dancing is the only true and efficient antipedagron. Mayor Strong will find an admirable account of this "cure" in Peacock's Maid Marion, wherein Scarlet—or was it Little John?—made a gouty friar dance himself into excellent good health. I have often thought of going out West and engaging a frolicsome cowboy to shoot at my left foot, while I danced it into the state it was in before I knew how to order a dinner.

Perhaps there is no reason why a Playgoer should write on such a melancholy topic, but one may be a Playgoer without being always at the play. The fiend who has just gone bawling down the street does not always, I take it, shout "Strawbs—Strawbries!" At least I hope not.

My friend M. Victor Forbain has come over from Paris to discover, if possible, why Americans like to live in America.

The other evening we smoked and drank coffee and talked of the days when we were both younger and, I dare say, merrier. *Hélas, hélas! Les jours d'autrefois*—as Madame Maintenon said on a notable occasion. He told me

the story of his first play. I have forgotten the title of that play. Never mind; it was a decade ago and the name is not of much importance.

M. Forbain was young—as indecently young as my learned friend G. Henry Payne. He had enthusiasms. He had written this play. It was a farce and it was so funny that M. Forbain smiles through his beard every time he thinks of it. He did not know a manager in Paris. But he knew one actor. This was old Vavas seur, of the Cluny—a jolly, roguish old comedian, with the ugliest face and the biggest paunch in Paris. He went to see Vavas seur.

The old actor lived out near the Jardin des Plantes—out in that dreary land of hospitals, factories, wine stores, and the Gare de l'Est. He dwelt in the lower part of a shabby, small stucco cottage. At the rear was a little garden, and there M. Forbain found the old actor smoking a long stemmed pipe and drinking a glass of brandy. Now the players of the Cluny were not overpaid in those days, nor are they in these days. American salaries have not crossed to the left bank of the Seine. So Madame Vavas seur, like a good wife, helped out the family purse by the simple device of taking in washing. She stood over the washtub in a corner of the little garden while M. Forbain read his one act play.

Ah! it was a merry play; upon my word it was droll and mirthful; very droll.

Old Vavas seur rolled in his chair and spluttered with laughter and brandy; his good wife chuckled over the tub.

"Ho! Ho!" said Vavas seur, "it is very merry; I will have it put on at the Cluny—I'll play the part myself—they can't refuse me—no, no, my boy, they do not dare to refuse old Vavas seur anything."

And so, the day being Tuesday, it was settled that on Friday M. Forbain should meet the old actor at the Cluny and be given a chance to read his play to the director.

Friday, at the hour set, he knocked at the stage door.

"Vavas seur," he said shortly.

"Want to see him, eh?" asked the porter.

"Certainly. I have an appointment."

"Well, he's not here."

"Where is he?"

"I don't rightly know," said the porter; "you see he's dead."

The old actor had died the night before. M. Forbain went sadly away—like the young man in the parable.

Since then M. Forbain has written many plays, but I fancy he looks back upon that farce which was never acted with something of the mother's tenderness for the baby that died before it could talk.

Another tale rather pleased me. He had seen so many learned blacks in the Latin quarter that he wanted to find out why they didn't stay at home in their own country. So he went to Hayti. At Port-au-Prince he met the black president, his black cabinet and black society of the black upper ten. As they all spoke French and were pleased to see him, M. Forbain thought of a plan which seems to me admirable in every respect. He had a play he had just finished and he set about trying it on the upper ten of Port-au-Prince.

The black president fell in with the idea of "private theatricals." A stage was set up in Government House and the parts were allotted to the Mrs. James Brown Potters and the Mr. R. Cuttings of Port-au-Prince. M. Forbain painted the scenery and played the leading part himself.

He is silent about the details of the performance.

"But it was interesting," he says. "I assure you it was quite interesting."

The music teachers, who have been debating their affairs in New York this week, had a great deal to say about music critics. They might take a leaf out of a notable actor's book. Kean was expressing his wrath once upon a time over a criticism of his acting which appeared in a London newspaper.

Mrs. Garrick, who was present, advised him to spare himself the pain of any annoyance, and for the future to do as David did—"write the notice himself."

"Davie used to say it was the only way to get them properly done," she added.

Garrick's plan is unquestionably a good one. There is only one objection to it, so far as I can see—the actors would have to learn to spell.

I remember that Henri Becque, who has definite ideas on dramatic matters, said once: "The manager and the critic are the two plagues of dramatic art (the actor is the third)." Perhaps there is more truth than wit in the saying. The critic is usually prejudiced in favor of the past; he is a literary Tory; the manager and the actor, when they think at all of the drama, are pronouncedly conservative. And to this extent M. Becque is right—that

the new departures in the drama are made not by the critics, the managers or the actors, but without them and indeed in spite of them. In this sense they are the *seaux* of the dramatic art.

* * *

Some day (when the RACONTEUR has written his mythical article on Brahms' piano music) I shall write an article on scientific dramatic criticism. It will extend to many columns and will be erudite and instructive.

At the moment, however, I can think of nothing but Mayor Strong. Nor do I think scientific dramatic criticism is a subject to be discussed by a man who is pinky and shiny about the second joint. Such an one is in no right mood for analyzing the drama (as I intend to do) from the Mimes of Herodias through a reconstruction of Euripides' lost *Merope*, and a curious, subtle study of the Roman drama (based not upon Plautus, but upon the *Querolus*, sive *Aulularia*), down to the smartest new play out of Paris or Copenhagen. You see the thing can't be done unless one's second joint is docile and quiescent.

Perhaps next week —

HERMAN BANG, THE DANISH NOVELIST.

THERE is no exaggeration, I think, in the assertion that it is the mintsculous kingdoms of the earth that stand for all that is best and most vital in modern art and letters. In all the arts there would be but a beggarly showing were one to strike out the little Scandinavian lands, the Low Countries, Scotland and Spain. Modern French literature is largely a creation of the Norsemen. The fact has had ample recognition in critical France.

It was emphasized often by the late Prof. H. H. Boyesen, who did more perhaps than any one writer to bring home to American readers the importance of what was being done, not only by Ibsen, George Brandes and Bjoernsen, but by Drachmann, Bang, Jonas Lie, Snaalsky and Strindberg. Even he, however, gave little insight into these younger writers. Professor Boyesen's studies of Danish literature, for instance, are singularly incomplete. He has written entertainingly, though inadequately, of Dr. Brandes; he has limited his study of the modern novel to Jacobsen, while in poetry he has hardly gone outside of Holger Drachmann's genteel lyrics of sentimental patriotism. It can hardly be said that Drachmann stands for modern Danish poetry. Certainly Jacobsen is an inefficient representative of the Danish novel, which has journeyed very far from the pallid "psycho-physiology" of Marie Grubbe and Niels Lyhne. To-day the chief factor in the development of the Danish novel is Hermann Bang. There can be no question of this I think, and the reason lies as much in the man as in his work. He has a curious and strenuous personality—and in a little country like Denmark personal counts for much. Indeed it counts for much everywhere.

It is never well to judge a man by his works; especially should the intention be taken into account in estimating an alien writer. The refraction of a foreign tongue, the dissimilarity of habits of thought both tend to distort one's vision. After all we see in an author what we think we see.

Unless I had known Knut Hamsun, known that he had been a sailor, buffeted about the Great Lakes, known that he had been degraded to the condition of a waiter in a Chicago "dive," known of his monkish life in Norwegian forests, I could never have understood the magnificent epic force of his *Hunger* or the visionary poetry of his *Pan*. You may say (with a show of right) that a novel is to be judged as a novel, that when time has swept away all the seductions of the writer's personality, all the co-operation of contemporary *réclame*, only the printed pages remain—stark, inflexible, to be judged by the generations of the future. And yet I fancy this is not quite so. The novel is, and must be, the history of an individual, and to a large extent the history of the individual who wrote it. If it is *Encolpus* or *Lucius*, *Pantagruel* or *Don Quixote*, *Gil Blas* or *Tom Jones*, it is the history of an individual and, largely, a comment on the life of its writer—his psychological translation, if I may use the phrase. The novels I have mentioned were histories of externals, but in becoming a history of the inner life the novel has not changed its form—*historiola animæ, sed historiola*. Your opinion of *Tess* of the d'Urbervilles is complicated with your foreknowledge of Mr. Hardy, and even in so impersonal a book as *Esther Waters* you get veiled intimations of Mr. George Moore.

* * *

A few weeks ago in Paris I was introduced to "M. le Comte Herman Bang," a quiet, personable man of middle age, who sipped his Dubonnet with bourgeois fastidiousness and talked of literature with academic calm. And yet the first I knew of this man he was the decorative poet of a sort of "Chat Noir" tavern in a little Norway town, and was—but let that pass.

He was born in 1858 in a small hamlet in Jutland. I have never met a Dane who was quite satisfied of the nobility of Mr. Bang's family, though Paris accepts it readily enough. His grandfather was an obscure country doctor, who died, leaving an estate of \$400, which Herman Bang inherited. Although in those days he was a slight, lean lad, with a fluff of red hair, he set up as a tragedian. His talent did not lie that way, however, and after "barnstorming" through the provinces and Finland he took up newspaper work. He became the dramatic critic of a new founded swashbuckler journal. He describes the adventure with admirable effect: "It was an ephemeral sheet, doomed to an early death. The office was a sort of kitchen, where we used to prepare our copy and dinner at the same time."

The little radical paper died—perhaps because the editors were too expert in cooking. In any case Bang joined the staff of a conservative newspaper, and did not greatly enhance his reputation for critical honesty by fighting with fire and poison the young literary movement in Denmark. Even in

Copenhagen all is not well with the critic who blows hot and cold with the same mouth, and Bang found himself out of the business of being a paid critic. He did a great deal of "sensational reporting"; he exhibited himself in a tavern; he went on a lecturing tour. These adventures belong to the 'eighties. You must picture to yourself a little man, long curling hair down his neck, a "bang" down to his eyebrows, a powdered face, a corseted waist, a flaunting waistcoat, a velvet coat—a fair presentment of Herman Bang. These affectations had given him some notoriety, even before the appearance of *Haablose Slægter*, his first book.

You might translate the title as *Decayed* (or if you will, *Hopeless*) *Families*. It is the story of a noble house, renowned in the Middle Ages for its statesmen and *grands seigneurs* and in later years for its soldiers and scholars, which has undergone the fate of all old races. Its last scion—the son of one who died mad—is foredoomed from the cradle. He is intelligent and sensitive, but, like that other Dane of fiction, he has neither energy nor decision; he lets "I dare not" wait upon "I would"; he dies—and he has not lived; he has neither sinned nor sacrificed; in a word there is in him something of Hamlet and a great deal of Mr. Kipling's Tomlinson of Berkeley Square. The theme, of course, is merely a variation of that quasi-scientific mania for heredity, which has caught up so many modern romancers, but it loses somewhat of its banality when one remembers that it might well seem novel to a young man of twenty, whom Dr. Brandes had just introduced to the facile science of Darwin and Naekel. In those days heredity was not "an old guitar." And in addition it should be remembered that Mr. Bang, with the victorious assurance of a young novelist, identified himself with his hero. He admitted with perfect frankness that he was himself the scion of an illustrious, degenerate house. He dressed the part far more appropriately than poor Villiers de l'Isle Adam ever could afford to dress. His red curls and velvet jackets were conspicuous in Copenhagen. He had all the joys of being caricatured.

In spite of all this his novel might have dropped out of sight, had not an overzealous official of the censor's office objected to it. It was put under the ban and its circulation forbidden. This sufficed. The next day a new literary reputation was born in Denmark.

Mr. Bang himself speaks of *Haablose Slægter* with indifference. Still it was the beginning of his career as a man of letters, and is responsible for a personal pose which he has never got out of. He carried it with him to Paris, where he established himself this winter. He discarded all the affectations of apparel. He knew well enough that all these petty mummer's tricks would be of no use in Paris. There is too much of this affectation there for a Danish importation to attract any attention. And so very wisely Mr. Bang made his Parisian appearance in the role of a serious, grave man of letters—dressed in the latest mode, his hair of the proper length, his finger nails trimmed—exploiting no singularity or affectation. Only he still assumed the old pose, that of a "gentleman of letters," the scion of a great family who condescends to art. In all this there is no great harm.

* * *

Herman Bang began by analyzing himself—spinning fiction, spiderwise, out of his own bowels. His theory then was that an artist can only render what he has felt and, as it were, lived himself. And though he has broadened his theory of the novel, there is in all his work a great deal of what is essentially personal. He has got well into the lives of other men; he is intimate with the fervors and *ennuis* of his generation. But his painting of life is always temperamentally and incurably his own. He is a determined and unpenitent impressionist. He has fashioned for himself an instrument thoroughly capable of expressing his artistic intention. His style is troubled, perfumed, obscure, opiate. The sensations to which it gives rise are more akin to hypnosis than to clear and definite thought. And yet from these sensations—vagrom, hesitant, never very clearly outlined—there comes in the end a persistent and wholly definite impression. You pass from the reading of his books as you pass from the Callebottle room in the Luxembourg. You are haunted as by a vague, implacable picture of Renoir, as by those sketches of Degas—suggestions of fact more real than fact. Bang has this realism of mood, beside which the mint and annis and cummin realism of Mr. Howells, for instance, is dreary as the undigested alphabet.

In *Stuc* there is a study of modern Copenhagen life, which recalls, in its bitterness, those grim comedies of Edvard Brandes, *Under the Law*, and *The Betrothed*. With an energy which verges at times on the apostolic, Bang paints the Danish decadence. Everywhere in society, in the family, in the individual, he sees and denounces the "stuc"—the thin coat of whitewash which covers the inanity of whited sepulchres. Neither force nor character nor virtue; the most efficient are but *Hamlet*-like figures, wandering uneasily among the tombs. Another very notable book is *Phedre*, in which the antique motif of heredity is worked out in modern, cosmopolitan society.

Tine is a patriotic novel. It is a sombre study of the Dano-Prussian war. Like almost all Bang's novels it has been translated into German, French and Russian, and it is the one I should like to see head the English edition of his works. Bang belongs to that unhappy "generation of Dybbøl." The hate of the Prussian is in him. Like all the young Danes he has a passion for the lost province. In *Tine* he has written the "Debacle" of Denmark. And as the little war was not unpathetic in its futility, the book is not without its heroism and its tragedy. I know of few better war stories; none in which the gray misery of defeat is so darkly shadowed.

It would be uncritical to rank Herman Bang among the novelists of the first order. But there is an unclassical note of provinciality in disregarding all authors who are not of the first rate. Bang's work, without being epoch-making, has a very important place in the literature of modern ideas.

VANCE THOMPSON.

The Stage Abroad.

PARIS, June 18, 1897.

THE *Revue de Paris* publishes an interesting study on Duse, signed by the Count Primoli. A few of the biographical data are unfamiliar. Duse was born in a railway carriage near Venice, October 3, 1859, at the very moment the Milanese were welcoming their French liberators. She was a turbulent child, and her parents used to say: "No wonder, she was born in '59; there is war in her body."

Her father was an old strolling player. At four years of age Eleanora Duse made her début at Chioggia in the role of *Cosette* in *Les Misérables*. Before she was fourteen she had played in *Les Enfants d'Edouard* Kean, *Monte Cristo*, *Fuadès* and *La Grâce de Dieu*, *Angelo*, and *Romeo and Juliet*. At twenty she made her first great success in *Thérèse Raquin*.

The *Neue Wiener Journal* has in like manner been questioning artists in Vienna, Budapest, Berlin and Paris. Sarah Bernhardt writes: "Paris. La moralité au théâtre consiste à ne pas froisser le public ni dans sa vie privée ni dans sa vie publique. Le reste est entre Dieu et l'artiste."

Rosa Bertens, of Berlin, replies: "The theatre as such has nothing to do with morals, and morals depend on the character, temperament and bringing up of the artist. I shall not deny that many women fly to the stage for the sake of gaining any sort of position." The *prima ballerina* Antonia dell' Eva affirms that during her career of seventeen years on the stage she has to thank her talents alone for her position as *prima ballerina*. Under Count Hochberg all "protectors" are impossible.

Marcelle Josset, of Paris, is *spirituelle* in her answer: "Paris. La moralité au théâtre pour les artistes, cher monsieur, est d'avoir du talent, même pour représenter les plus grandes immoralités."

Helene Odillon, of Vienna, is *spirituelle* also: "I have never thought about such a thing," she cries. "I believe theatre morals are like common morals. An actress understands as well as any other woman. Don't you think so? But of course the actress may be different from the young bourgeois girl. Then theatre morals would be common morals, with slight deviations or—Heavens! I tell you I can say nothing about it. It is a quarter to 5, I have just left rehearsal, I have to play this evening, to-morrow I go to London, I must pay some farewell calls, my brain is whirling and I have not had my dinner, and when one is hungry one does not talk of morals." Which last phrase means much. Another Viennese, Elizabeth Hrnby, says: "There is no special theatre morality. There is only one code of morals; that is the code of good society."

Marie Pospischil, of Berlin, unlike Helene Odillon, is glad to have an opportunity of airing her opinions: "The bad reputation of the theatre is caused by its unworthy members. Too many who have no talent rush to the stage. Every September you will see richly clad ladies descending from their carriages, and looking for an engagement. The tone of the better theatres gives no cause for evil thoughts of an actress. I was at the Vienna Hofburg Theatre, and the Deutscher Theatre, and under L'Arronge and Förster, a patriarchal, aristocratic tone prevailed. In the Berlin Theatre there are pupils from the best families whose very presence compels all to be free from reproach. An actress who cannot be respected as a lady has lost her full value. I esteem the lady higher than the artist, and therefore demand to be treated like a lady in society. When asked to appear in charity performances, my consent depends on the answer to the question 'Next whom do I stand?' For it is in this class of performances that the foreground is occupied by ladies who seek by the splendor of their toilet to compensate for their want of talent."

Rejane simply replies: "Quand une œuvre est supérieure elle est toujours morale." This is hardly a reply to the question. Rosa Retty writes: "An actress may perhaps, sooner than the young person in a religious family, read certain pieces and play certain roles. This does not justify the assumption that morals on the stage are not on a level with common morals."

The well-known Italian dramatist, Camillo Traversi, has been sentenced to three years and six months imprisonment for forgery. He had been a schoolmaster, and was widely famed for his studies on Leopardi. Then he wrote a play that was successful, and success ruined him; he flung his books aside and lived only for the coulisses. He lived now in Rome, now in Naples, now in Milan, and had money to burn. He drew drafts on the future, and when the future did not accept them he wrote the names of his friends. He flung his money recklessly, and soon had more admirers of his generosity in giving than of his talent in dramatic writing. And then came the end.

"Leoncavallo is the only one of the Young Italians who remains faithful to Sonzogno, and refuses to capitulate to the great rival publisher Ricordi."

The first deserter from Sonzogno's forces was Giordano, the composer of *Mala Vita* and *Andrea Chenier*. He married the daughter of the keeper of the hotel where Verdi used to stop, and she introduced him to Verdi and Ricordi. Mascagni held out longer, but a bigger offer than Sonzogno could make captured him and his opera *Iris*. It was as part of the war against Sonzogno that Puccini wrote in a hurry his *Bohème* as soon as Ricordi knew that Leoncavallo was at work on a *Bohème*. Ricordi produced the former weeks before the latter could be mounted, and in the town where the latter was announced. This is a bit of Italian gratitude. When Puccini was at work on his first piece, *Manon Lescaut*, and found himself in trouble, Leoncavallo in a real spirit of comradeship and artistic fraternity, assisted him in word and deed."

The above bit of Milan correspondence has produced a letter from Tito Ricordi. He says the *Iris* was contracted for soon after the production of *Cavalleria Rusticana*, that Puccini was three years working on *La Bohème*, which was produced February 2, 1896; that the rival *Bohème* was begun and completed by a "lightning composer" after the première of Puccini's work; that *Manon Lescaut* was not Puccini's first but third work, and that Puccini owes nothing to Leoncavallo for either music or text. With regard to this last assertion, Leoncavallo telegraphed to the *Berlin Courier*: "The text for *Manon Lescaut* was written at first by Praza and Oliva. As it did not please Puccini I, at Ricordi's request, made a new sketch of the work, from which it got its present form. I possess a letter of thanks from Puccini, which confirms the statement that I worked for him. The verses of the libretto were written by Illica, and based on my sketch. Ricordi knows this.—LEONCAVALLO!" A very pretty quarrel.

The Empress Charlotte of Mexico completed her fifty-seventh year on the 7th. Her physical health is good, as anyone can see when she is walking with General de Haes in the Park of Bouchout. Mentally a slight change is reported. The nervous attacks and violent paroxysms are less frequent, and she is not so terrified by strange faces. She reads a great number of religious books, and plays on her piano, on which she exhibits great virtuosity. The Queen of the Belgians also is a good pianist, and is especially fond of Wagner.

A performance for the benefit of the Society for the Relief of Shipwrecked Mariners lately took place here, and the program cannot be accused of lacking variety, for it started with Marivaux's *Epreuve* and ended with the first act of *Tristan et Isolde*, with some Ibsen in the middle. All the actors and singers were amateurs, and in *Tristan* used the German language, which they spoke admirably.

Caroline Wolter, or to give her her title, Countess Sullivan, some years ago gave an amusing account of her experience at one of poor Ludwig of Bavaria's private performances. The play was, we believe, *Narcisse*.

The King went to Paris incognito to see the much talked of scenery of the Porte Saint-Martin; he decided that it was not rich enough to suit him, and he himself made new drawings, the entire cost of the scenery amounting to 150,000 frs. The scenes were used, once. The monarch ordered new scenery of more modest pretensions for the public representation, to be given during the coming winter. No one must see the splendor of his majesty. The mise en scène was gorgeous. It was used once and then stored away for the worms to frolic and feast on. When Madame Wolter arrived in Munich she brought with her her own costumes, but was informed that she must wear the new ones already prepared, as his Majesty would not tolerate the sight of anything ever used before. The artist refused to submit to such a proposal, and finally the King decided to examine her dresses. They chanced to meet with his august approval, so the actress was allowed to appear in her own familiar belongings.

Madame Wolter was almost paralyzed with fright at the sight of the empty theatre; the dead silence in the side scenes was suffocating, the scene shifters being compelled to move noiselessly in felt shoes to avoid the possible disturbance of the King's reflections. "The artists all stand in position on the stage, and precisely at midnight an electric bell signals the arrival of the King, who comes to his box through a dark passageway, when no mortal eye must gaze upon his features. A second signal says that His Majesty is seated, and at that very instant the curtain must rise or the intendant would at once be disgraced. The King must never wait." The artist played feverishly, she stated, and it took some time to become accustomed to the unnaturalness of the scene. At the close of the acts the curtain fell without a murmur of applause from the royal box. It was 4 in the morning, and the artists were obliged to remain motionless on the stage, so that the royal listener might meditate for a short time. A bell at last announced his departure, and the artist was soon free to regain her box, where the Chamberlain brought to her a bouquet and a jewel. Her duties were not over, for, under dictation, she was made to write a letter of thanks, and this ended the performance. The King had passed through her artistic life unseen and like a shadow, and she still wonders at the dream-like experience. It was published at the time that Madame Wolter had received a million. Her expenses only were paid, and that was all besides the gift and the flowers.

'Tis the season of roses and rosières. Nanterre has elected hers, Montmorency crowns hers on Sunday, Magney-en-Vexin on Monday, but all these are thrown into shade by Dourdan, which rejoices in two. The first of the pair is called *La Rosière blanche*. Is the second *La Rosière rouge*? The Lady

of the Camélias used to wear at times white camélias, at times red ones—but this is another story. We ought to have a rosière show, and elected a Rosière des Rosières.

I remember a very curious controversy some years ago. The charming Fifi was elected the rosière at Nanterre, but owing to the war, or something else, the public declaration of the award was withheld for a year. She appeared on the appointed day to receive the crown of roses and the francs annexed to it, but the judges were perplexed when she appeared with a little baby in her arms, and no marriage certificate. They rejected her claim with scorn, but she brought an action in the law courts, and gained her case. There was clear proof that she was qualified to be rosière on the first occasion, whatever she might be on the second.

Some people have no sense of humor. Here is M. Jean Stevens writing letters to the papers, requesting them to correct their reports respecting a little scrap he was in. He incloses a letter from a friend of the opposite party, who states that "contrary to the newspaper reports it was Alphonse Allais who, after being insulted by you publicly, hit you across the face with his cane. The blood with which he was covered came from a cut on the hand received by flinging a glass at your head." M. Stevens also published a letter from his seconds, one of whom was Maurice Bernhardt, who simply report that M. Allais refused to appoint any seconds and so their mission was ended. Stevens then thanks the newspaper for its courtesy in publishing this explanation.

You do these things better in America. You have not yet arrived at making rows in the *Tenderloin* into "affairs of honor."

Marcel Prevost, the author of the *Deux Vierges*, *Le Jardin Secret* and other novels, has just published his *Dernières Lettres des Femmes*. This new volume is marked with all the delicacy and coquetterie that distinguish the first two series.

Lohengrin, in the *Paris Journal*, reporting a late appearance of Madame Nevada, says: "Then Madame Nevada gargled her throat again!"

Bote & Bock have just published the setting of a little known poem of Richard Wagner, by Dr. Wilh. Kienzl, a song entitled *Bonaparte's Return*. The composer gives some details as to the origin of the poem. When Wagner, in the midst of the greatest pecuniary troubles, was finishing the score of *Rienzi* in Paris, the time which he himself described as "the culmination of his deepest misfortunes," the Prince de Joinville brought from St. Helena to Paris the remains of Napoleon I., which were solemnly and with great ceremony deposited in the Invalides. The event is mentioned in Wagner's *Collected Writings*. "On this festive day," writes Glasenoff in his biography of Wagner, the young master laid aside his work and abandoned himself to the observation of the universal current of patriotic enthusiasm in the moving crowds." A poem on the subject, consisting of five eight line strophes, has come down to us. The little octavo sheet which contains it is dated "Paris, 15 Dec., 1840, 7 A. M."

H. Bahrs, of Vienna, has written a new novel, which he has entitled *Theater*. The plot is not alarmingly new. A young author and dreaded critic, whose first drama is very successful, falls in love with the representative of the heroine, and they live together a romantic life of the eternity of six months. But when his second piece fails the lady of course deserts him. These meagre outlines are filled up with plenty of color, but the best part is where he goes for superficial and frivolous critics. Herr Bahrs will have all struggling dramatists on his side.

Le Songe d'une Matinée de Printemps is the last work of the author of *Le Triomphe de la Mort* and, according to the *Soir*, is of great power. The scene opens in Tuscauy, at Paggio Gherardi, where the duke one night surprises young *Giuliano* in the arms of his wife *Isabella*. He stabs the lover, the duchess becomes mad and afterward lives with her sister *Beatrice* and a few servants in an isolated villa at Armiranda.

It is there that the rest of the action passes. *Virginio*, the brother of *Giuliano*, goes to the villa to see *Isabella*, having been sent by her mother, who has heard of the madness of her daughter and who prays for her each evening as she stands on a balcony of her house turned towards Armiranda. *Virginio* is received by *Beatrice*. The unfortunate *Isabella*, dressed in green, has gone into the adjoining forest, where each day she retires for hours together to utter slow and incoherent plaints.

Isabella talks only of the leaves and the flowers, and when the horrible death of her lover does not haunt her it is in the midst of the sweet and reposeful silence of the forest that she thinks. She only hates one thing—the poppy, and this because it is the color of blood. While *Beatrice* and *Virginio* are talking of these things the insane woman returns, and this fifth scene is one of the most touching of the whole play. She carries a garland of leaves and flowers.

Isabella does not recognize *Virginio*, and she speaks to him as though he was *Beatrice's* fiancé. "She is a treasure which does not lose in value," she says, "and she is eternal, like the spring which comes from the side of the mountain. I confide her to your care. Do you take her far away?"

"*Isabella*, be silent," replies *Beatrice*. "This is the brother of *Giuliano*." Suddenly the insane woman recalls the night of the crime. "The blood is upon me—I am covered with it!" she cries, passionately.—"He died in

ecstasy, and his mouth poured forth his heart's blood like an offering—" In her delirium the woman trembles. Addressing *Virginio*, she implores the pity of his mother: "Tell her—tell her," she cries, "not to malign me!"

At last she falls to the ground. A doctor runs to her aid and tenderly brings her round. A white butterfly flies toward the forest.

Little by little the insane woman becomes calm. "Yes, send me to sleep," she murmurs, "under the sprouting leaves—"

Signora Duse considers the work a masterpiece.

Do you remember the case of the Little Sugar Bowl and all its accusations of blackmail? Then the faithful friend of poor Max Lebaudy, the sister of charity who watched over his last hours, was Mlle. Marsz. She gave her evidence with most coquettish sobs, with tears in her voice, according to the rules of the Conservatory. Her evidence was veiled with the long widow's veil she then wore. But time works changes. She has entered again the *Comédie Française*, where she swore she would never again set foot. But Max's will was no good. So by degrees she has dropped the crape which made such an effect at the trial. She retains to-day a costume rather severe, still black, but brightened by her racing colors.

For Mlle. Marsz races under her real name of Mlle. Mars-Brochard. She used long ago to bet, but as this resulted in a loss of some millions of francs she bought a horse, *Solitaire*. Her *Solitaire* gained the first prize at Auteuil. The same theatrical crowd that wept over the Marsz in the law court applauded her success, and were lifted up on the shoulders of their male friends to see the weighing in. Mlle. Marsz had remained apart, biting her handkerchief nervously, then rushed out and embraced the jockey and the horse. Usually the President has the owner of the winning horse presented to him. On this occasion he sent his compliments to Mlle. Mars-Brochard by one of his personal staff.

JEAN DE PARIS.

FROHMAN NOT TO LEAVE AMERICA.

LONDON, June 28, 1897.

CHARLES FROHMAN to-day made further arrangements regarding his American and English enterprises. Contracts were signed under which Marie Tempest, the season after next, will go to America for thirty weeks under the management of Mr. Frohman and George Edwardes.

Miss Tempest will visit the United States as a star at the head of a very strong comic opera organization.

Contracts were also entered into to-day between Messrs. Frohman and Edwardes, under which John Drew, Julia Marlowe and Nat Goodwin are to play in London next season. Maud Adams will also appear in London in a new play by J. M. Barrie.

Al Hayman, one of Mr. Frohman's partners in his American interests, arrived here to-day from Germany.

"The result of our meeting," Mr. Frohman afterward said to the correspondent of the *Herald*, "is that until we secure a theatre here under my own direction I shall continue to do business in partnership with George Edwardes and Messrs. Gatti Brothers. Instead of merely arranging, as heretofore, to present American plays at their theatres, they have become partners with me. I share all risks and profits.

"In regard to my personal movements, I shall spend six months of the year in New York and six months in London. I shall leave my own representative here when I return to New York at the end of July, and shall bring back two more from America."

Referring to the report in New York that he intended selling his American theatrical interests, Mr. Frohman said:

"There is no truth whatever in it. I cannot understand how it got about; I am not withdrawing from anything in America. I cannot afford to leave the American theatrical market, and I don't want to.

"My interests in America next season are the very best I ever had, but I am going into theatrical management here as well. That is all. It is simply a question of an American manager who has got a grip on the English market, and who proposes to retain it. Through American work the two countries can be brought closer together theatrically, as the *Herald* has brought them closer together journalistically. There is the *Herald* in New York and the *Herald* in Paris. Why should there not be an Empire Theatre in London as well as in New York."—*European Edition The Herald*.

A rich peasant of Smolensk was inspired with the idea of establishing a theatre in the village. His barn was turned into a theatre; the village poet composed the piece. As the poet could not write and the performers could not read, he had to recite his drama over and over till they knew it by heart. It was all about a family addicted to the consumption of vodka, which vodka produced very peculiar scenes, especially those in which women appeared. Unfortunately a neighbor fancied he discovered satirical allusions to his wife, and persuaded the police to shut up the temple of Thalia.

Sir William Clarke, who dropped dead in Melbourne the other day, was the son of a Somersetshire farmer who had emigrated to Tasmania. Sir William accumulated a fortune yielding an income of \$2,000,000 a year, but he did not go to England to spend it. Instead he endowed public institutions in Australia and dispensed a magnificent hospitality there. When he heard that one of his knighted fellow squatters had become a tenant of Hughenden he said: "He may have taken Beaconfield's house, but he will never acquire his manor." One of Sir William's daughters is engaged to Lord Shaftesbury, for whose sake a New York actress committed suicide not long ago.



CINCINNATI, June 26, 1897.

THE annual meeting of the stockholders and board of directors of the Musical Festival Association was held Monday afternoon, June 21, in the Pike Opera House Building. As this is an off year, no business of any special interest was transacted. Hon. Charles P. Taft was called upon to preside. The following extracts from President Wm. N. Hobart's report will be of interest:

This year is, without doubt, the most auspicious one the chorus has had since the earlier festivals. Mr. E. W. Glover was selected as the chorus conductor, and although the work was begun very late (the latter part of November) the chorus is further advanced than is usual at this season. This is due to the able, energetic, judicious and intelligent manner in which Mr. Glover has undertaken the work. In addition to the mass rehearsals, he has subdivided the chorus into several classes, meeting each week, and the members have learned the music with a thoroughness that promises excellent results.

The Apollo Club has for many years had the only other American chorus of mixed voices here. This club has attracted to its membership many of those having the best voices in the city. A recognition of their position, and the desirability of securing their aid, has resulted in a formal arrangement between the club and the association, by which the club gives us its assistance at the time of the festival. They, with the indorsement of Mr. B. W. Foley, their conductor, agree to devote enough time to the festival work to completely master the music to be given. This means a great deal of work, but anyone knowing Mr. Foley will understand that he would make no promise which he did not know he could fulfill.

In previous years there has been a practical difficulty found in consolidating with any chorus, as modes of instruction under two leaders vary. In the present case the harmony existing between Mr. Foley and Mr. Glover admits of a union, which otherwise would not be practical. The possibilities under the present plan are almost without limit. The Apollo Club, so far as our work is concerned, will be a separate wing of our chorus, and under equally competent instruction.

Mr. Thomas regards this as the most important step taken in the musical history of the city. The program of the choral works for the coming festival will include Berlioz's *Damnation of Faust*, Beethoven's great mass in D, Grieg's *Olaf Trygvassen*, Schumann's *Paradise and Peri* and a portion of *Parsifal*.

We are now negotiating with soloists who will be worthy of the great solo parts in these works, and undoubtedly will be able to present them perfectly from every point of view.

If it is true that Mr. Thomas regards the consolidation of the Apollo Club with the May Festival Chorus "as the most important step taken in the musical history of the city," he is grossly ignorant of the facts. It is possible that his intention was to flatter the present board of directors and thereby strengthen the Thomas feeling, but even they ought to be honest enough to see that such a statement as this is supremely ridiculous.

That the consolidation of the Apollo Club with the Festival Chorus will strengthen the latter there can be no doubt. The last festival showed so many weak points in the chorus that something had to be done to put it on its legs. The selection of Mr. Edwin W. Glover as the local chorus conductor was well advised. Mr. Glover, while he has had no experience in the training of a mass chorus, has youth, energy and musical ability in his favor. The Festival Chorus is therefore in a fair way of improvement; but to say that a combination of choral forces, such as indicated, is "the most important step taken in the musical history of the city" is rot, pure and simple.

What about the musical events in the past—the building of Music Hall, the endowment of the College of Music, and last, and most important of all, the establishment of a permanent orchestra in this city, mainly through the efforts of the Ladies' Musical Club? Does not Mr. Thomas, do not the festival directors know that a permanent orchestra is the food and the very essence of musical life in any city? Where would Mr. Thomas be to-day in the art estimation of the world but for the superior idea of a permanent orchestra? Truly it is to be sincerely hoped that the festival directors will cease drifting toward the cataract of a mutual admiration society and begin their work in earnest.

On Tuesday evening, June 22, Miss Louise B. Voigt, soprano, gave a farewell testimonial concert in College Hall, which altogether paid to her a high compliment as a singer and teacher who for several years past has made honest progress in the pursuit of her art and professional work. She was assisted by Mrs. Carrie B. Johnson-Breed, pianist; Mr. Albert F. Maish, basso; Mr. Adolf Hahn, violinist, and Miss Lillian S. Tyler, accompanist. Miss Voigt's numbers embraced the dramatic as well as the coloratura domain of song. There is a wide divergence of style and treatment, let alone the voice material,

between *Elisabeth's Prayer*, from *Tannhäuser*, and the aria *Regnana nel Silenzio*, from *Luca*.

It is surprising to note that Miss Voigt should do so well in both. What she needs most is an improvement in the direction of art conception. Her voice may be properly cultivated in dramatic lines. She presented a group of songs interestingly, especially Grieg's *Sunshine Song* and Liszt's *Lorelei*. Her voice is remarkably true to the pitch and has musical quality. One feels instinctively that it has a good deal of reserve power.

Mrs. Carrie B. Johnson-Breed proved herself a well poised artist in the piano numbers. Her playing was musicianly. She presented a scholarly reading of Schubert's impromptu, and a sonata by Scarlatti. A spirited rendering was given of a Valse Brillante, by Moszkowski, whose pupil she was for some years. Mr. Albert F. Maish sang with taste and good voice *Alas*, by Caricciolo, and *Rainbows*, by Hawley. Mr. Adolf Hahn played with noble conception and musical tone Wilhelm's paraphrase on *Parsifal*.

The annual concerts, closing the academic year of the Conservatory of Music, were continued during the past week in the Scottish Rite Hall. In the miscellaneous variety of the program results pointed to the master hand of one homogeneous management and an admirable system.

At the second concert Miss Daisy Florence White, a pupil of Mr. Georg Krueger, played the first movement from the DeBeriot trio, op. 50, D major, with decided musical capacity and insight. Another pupil of his, of a more advanced grade, Miss Bessie Taylor Mellor, played the first movement of the Gade trio, op. 42, F major, with considerable force and discrimination. The Misses Susan Monarch and Lucie Marie Klumb, the former a pupil of Mr. Theodor Bohlmann, and the latter of Mr. Frederic Shailer Evans, divided the task of playing the Godard trio No. 2, op. 73, F major. Miss Monarch played with fine control and qualities of musicianship; Miss Klumb, with crispness and appreciation of contrasts.

At the third concert the vocalists were pupils of Miss Clara Baur and Miss Frances Moses; the pianists, pupils of Mr. Theodor Bohlmann. Miss Mary Woolfolk, soprano, a pupil of Miss Baur, sang with good enunciation, taste and a musical voice *The Woodland*, by Bungert; Miss Clara May Myrick, another pupil of hers, a high soprano, showed coloratura capacity in her singing of the aria *Dear Friends, Farewell*. The musical phrasing, rhythmic grasp and voice under good control of Miss Francis Cusson, a pupil of Miss Moses, was a matter of agreeable surprise. Upon the piano pupils appeared the results of Mr. Bohlmann's teaching, which is marked by a strong individuality as well as wide grasp of the subject matter.

Miss Susan Monarch played a giga with variations, by Raff, with rhythmic grace and repose. Miss Ella Oppermann presented Hiller's F sharp minor concerto, with orchestral part on second piano, with technical incisiveness and intellectual force. Other talented pupils who showed remarkable progress were Miss Louise Van Lahr, in the first movement of the Mozart concerto B flat major; Miss Julia Moch, in the first movement of Mozart's concerto A major, and Miss Therese Kuhn, who played with Mr. Bohlmann Reinecke's six four-hand pieces in the compass of five notes.

The fourth concert reached a degree far above the ordinary in such events. Miss Susan Monarch, in her reading of the Chopin concerto No. 1, op. 11, E minor, Mr. Bohlmann taking the orchestral part on a second piano, more than filled all expectations that had been entertained of her progress and talent. She develops soul and musical character in her playing. Other pupils of Mr. Bohlmann who did well were Miss Belle Holmes, Mr. Arthur Saul, Miss Laura Strubbe, Miss May Z. Hughes and Miss Elsa Herisch. The vocal pupils of Miss Baur had a conspicuous place on the program.

Miss Anna Mary Ayres has a lyric soprano. She sings with ease and repose. Her voice is true to the pitch and has musical quality. Miss Ida Pierpont was heard to advantage in *Das Veilchen*, by Mozart. She sang it with grace, and it left a pleasing impression.

J. A. HOMAN.

Joseph F. Baernstein.—This remarkable young American basso made one of the deepest impressions of the many solo singers who participated in the concerts of the M. T. N. A. meeting. He is a pupil of Mr. Oscar Saenger, and once more emphasizes that teacher's abilities.

Townsend H. Fellows.—Mr. Townsend H. Fellows, having finished an exceedingly busy season, has closed his studio in Carnegie Hall until the first of October. He leaves for Saratoga this week, and will give instructions to a large number of pupils during the months of July and August at that place.

Carl in Another Recital.—Mr. Carl will give a recital in the Metropolitan Temple, New York city, on Saturday evening of this week, assisted by Miss Ellen Fletcher, soprano, and Mr. Albert Eugene Andrews, baritone. Next week Mr. Carl plays at the Music Teachers' State Convention in Binghamton.

Basil Crump Explains.

19 GAYTON ROAD, HARROW, ENGLAND, June 12, 1897.

Editors *The Musical Courier*:

I HAVE just seen your comments on my lecture in Brooklyn on Wagner and the real meaning of his dramas, and I beg leave to say a few words in reply.

My lecture was directed to the bringing forward of Wagner's own ideas, as contained in his prose works, and showing beyond all possibility of doubt that he was a great mystic and that his dramas are "mystery plays" or dramas of the soul, each having a definite ethical aim. In analyzing *Lohengrin* I based the entire interpretation on Wagner's own writings, and I showed incidentally that those writings lay down fundamental principles identical with those of Theosophy.

I do not propose to trouble you with a detailed argument, but would merely point out that Wagner believed in and taught the brotherhood of man, compensation and rebirth. These are the main tenets of Theosophy. My object was not to gain converts to Theosophy, but to show what Wagner was really driving at. That I succeeded in doing something more than make a "mystical mess of it" was proved by the fact that hundreds of my hearers in the chief Eastern cities thanked me for making clear to them the meaning of *Lohengrin*, which hitherto they had not grasped.

When people begin to know Wagner's writings and study the poems of his dramas they will perceive that he was a great teacher like Aeschylus or Shakespeare, and that music was only one of his tools.

BASIL CRUMP.

We Told You So!

LONDON, June 26.

MR. ANTON SEIDL conducted the orchestra at the production of *Siegfried* at the Covent Opera House to-night. He will go to Bayreuth to-morrow for a few days for the rehearsals of *Parsifal*.

His triumph in London in grand opera has been greater than that of any other foreign conductor, nearly all the critics admitting that his interpretation of Wagner has been a fresh revelation of the great composer's work, and the best ever given to the English public.

He will reappear in London at intervals until the end of July. On July 10 he will give a concert with Madame Nordica. He will conduct six performances of *Parsifal* at Bayreuth between July 10 and August 19.—*Sun.*

Mary Louis Clary's Summer Engagements.—During the summer months Miss Clary, the popular contralto, will spend the most of her time in the Adirondacks and on the St. Lawrence River, and will fill only a few of the more important engagements offered her. She will sing in Brooklyn, July 4; Round Lake Festival, July 22, 23, 24; Silver Lake Festival (re-engagement), August 18, 19; also at a two or three days' festival at the Nashville, Tennessee Centennial, in September.

Kind Words for Its Director.—Mr. Elliott Schenck, the talented conductor of the Albany Musical Association, whose field of activity is steadily broadening, is at present engaged in conducting a series of open air concerts with the Damosch Symphony Orchestra in a fashionable suburb of Philadelphia. These concerts began the last week in May, and are given each afternoon and evening. The programs, although selected with the view of pleasing the multitude, are of a high order of merit from the standpoint of the best musical taste.

The affairs of the Albany Association are bright, though about fifty subscribers must still be obtained; but it is believed that a few days of earnest effort on the part of the members and friends at the opening of the season in September will secure the required number.—*The Albany Argus.*

Mr. Carl's Recital.—An audience which filled the "Old First" Church to the doors attended the recital given by William C. Carl on Saturday afternoon, and seldom, if ever, has this popular artist appeared to better advantage.

The program was well chosen, just an hour in length, and admirably played. Mr. Carl's reading of the C minor Concerto Satz, by Thiele, was a fine piece of work, abounding, as it does, with almost insurmountable difficulties, while the *Romanze*, by Merkel, a composition seldom heard, was registered in a way to awaken the enthusiasm of the audience to long and continued applause. The D major fugue, by Bach, an intermezzo by Callaerts and the artist's own Welsh air with variations were perhaps the most popular numbers. Mr. Carl played with great breadth and authority, and clearly demonstrated to the large audience the position he now holds in the organ world.

Miss Corradi, soprano, and Mrs. Laura Crawford, accompanist, assisted. A handsome souvenir program of the "Old First" has been prepared, containing the portraits of Dr. Duffield (the pastor) and Mr. Carl, together with news of the church and the organ.

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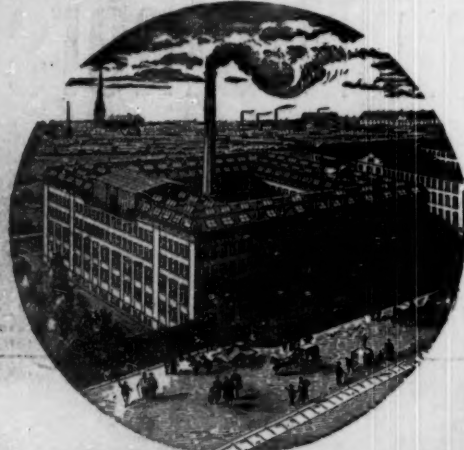
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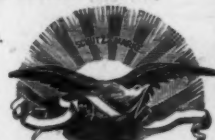


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